HARRY, THIS IS SALLY

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FADE IN:

1 DOCUMENTARY FOOTAGE 1

of an OLDER COUPLE, a MAN and a WOMAN. They're sitting together on a loveseat looking straight at the CAMERA.

(The documentary dialogue that follows is meant only as an indication; the movie will use real people, not actors, and we will be hearing their actual stories, which will be similar to the ones indicated here.)

MAN
I was sitting with my friend, Arthur Kornblum, in a restaurant, it was a Horn & Hardart Cafeteria, they don't have them any more, and this girl walked in --
(he points to the woman beside him)
-- and I turned to Arthur and I said, "Arthur, you see that girl? I'm going to marry her." And two weeks later we were married. And it's 50 years later and we're still married.

FADE OUT.

FADE IN:

2 EXT. UNIVERSITY OF CHICAGO CAMPUS - DAY 2

CARD: TEN YEARS AGO

A couple in a clinch.

The young man involved is named HARRY BURNS. He's 26 years old, just graduated from law school. Wearing jeans and a sweatshirt.

He's kissing a young woman named AMANDA. She has long straight hair that she irons. She's about 20. The embrace is fairly melodramatic. They pull back to look at one another.

AMANDA
I love you.

HARRY
I love you.

They begin to kiss again.

(CONTINUED)

CONTINUED: Revised 8/3/88

2 A car pulls up right beside them. Stops. Sits there. 2

Driving the car is SALLY ALBRIGHT. She's 21 years old. She's very pretty although not necessarily in an obvious way. She sits there waiting for the kiss to end. It doesn't end. She clears her throat. They don't hear her. She shifts position and accidentally-on-purpose hits the car HORN, which beeps and startles Amanda and Harry into breaking off their clinch. Amanda sees Sally, and she and Harry move over to the car.

AMANDA
Oh. Hi, Sally. Sally -- this is Harry Burns. Harry, this is Sally Albright.

HARRY
Nice to meet you.

They shake hands.

SALLY
(to Harry) *
You want to drive the first shift?

HARRY
No, no -- you're there already, you can start.

Harry looks meaningfully at Amanda.

Then he starts to put his stuff -- a duffel bag, a box of records -- into the back seat of the car, where Sally's stuff is, too -- suitcases, stereo speakers, a guitar, boxes of books, a small TV.

AMANDA *
Call me.

HARRY *
I'll call as soon as I get there.

AMANDA *
Call me from the road.

HARRY *
I'll call before that.

Harry and Amanda exchange longing looks outside the car.

(CONTINUED)

CONTINUED: Revised 8/22/88

AMANDA
I love you.

HARRY
I love you, too.

They kiss again.

Sally sits waiting, waiting.

She hits the car HORN again. Harry and Amanda break apart.

SALLY
Sorry.

Harry gets into the car and as it pulls away he and Amanda exchange more "I love you's" and "I'll call you's" and "Goodbyes."

3 EXT. CHICAGO STREET - DAY 3

As the car heads toward whichever highway is relevant. City traffic. Sally driving. Harry in the passenger seat.

4 INT. CAR - DAY 4

Harry takes out a bunch of grapes, starts to eat them.

SALLY
I have this all figured out. It's an 18 hour trip, which breaks down to 6 shifts of 3 hours each. Or, alternatively, we could break it down by mileage. There's a map on the visor, I've marked it to show the locations where we change shifts. You can do three hours? *

HARRY
(offering her one)
Grape?

SALLY
No. I don't like to eat between meals.

Harry spits a grape seed out the window, which doesn't happen to be down.

(CONTINUED)

4 CONTINUED:

HARRY *
I'll roll down the window.

After a lengthy silence.

HARRY
I hope this isn't going to be one of those trips with a lot of long, awkward silences.

SALLY
Me, too. *

A long awkward silence.

HARRY
Why don't you tell me the story of your life.

SALLY
The story of my life?

HARRY
We've got 18 hours to kill before we get to New York.

(CONTINUED)

CONTINUED:

4 4

SALLY
The story of my life isn't even going to get us out of Chicago. I mean, nothing's happened to me yet. That's why I'm going to New York.

HARRY
So something can happen to you.

SALLY
Yes.

HARRY
Like what?

SALLY
Like I'm going to go to journalism school and become a reporter.

HARRY
So you can write about things that happen to other people.

SALLY
(after a beat)
That's one way to look at it.

HARRY
Suppose nothing happens to you. Suppose you live there your whole life and nothing happens and you never meet anyone and you never become anything and finally you die one of those New York deaths where nobody even notices for two weeks until the smell drifts out into the hallway.

Sally looks over at Harry. Who am I stuck in this car with? She looks back at the road.

5 EXT. CAR - TRAVELING SHOT - DAY 5

As the car turns onto the highway.

SALLY (V.O.)
Amanda mentioned you had a dark side.

HARRY
That's what drew her to me.

6 INT. CAR - DAY 6

SALLY
Your dark side?

HARRY
Yeah. Why? Don't you have a dark side? No. You're probably one of those cheerful people who dots her "i's" with little hearts. *

SALLY
(defensively)
I have just as much of a dark side as the next person --

HARRY
(pleased with himself)
Oh, really? When I get a new book, I read the last page first. That way, if I die before I finish I know how it comes out. That, my friend, is a dark side.

SALLY
(irritated now)
It doesn't mean you're deep or anything. I mean, I'm basically a happy person.

HARRY
(cheerfully)
So am I.

SALLY
...and I don't see that there's anything wrong with that.

HARRY
Of course you don't. You're too busy being happy. Do you think about death?

SALLY
Yes.

HARRY
Sure you do. A fleeting thought that drifts in and out of the transom of your mind. I spend hours, I spend days --

SALLY
(interrupting)
-- and you think this makes you a better person?

(CONTINUED)

CONTINUED: Revised 8/16/88

6 6

HARRY
Look, when the shit comes down, I am going to be prepared and you are not, that's all I'm saying.

SALLY
And in the meantime, you're going to ruin your whole life waiting for it.
(after a beat)
What are you going to do in New York?

HARRY
I don't know. I just graduated from law school, but I never really thought I was going to be a lawyer -- I see it as a jumping-off point. *

SALLY
You should be a lawyer. The kind that does wills. I think you'd be really good at explaining to people they're going to die. *

On Harry's reaction.

DISSOLVE TO:

6a. EXT. CAR - DAY

The car tooling along a beautiful stretch of highway.

6aa. EXT. HIGHWAY - DAY 6aa. *

SALLY (V.O.) *
Time. *

The car pulls off the road onto the shoulder. Sally and Harry get out and switch seats. Harry drives now and the car pulls away leaving rubber and dust. *

6b. EXT. CAR EXITING (INDUSTRIAL) - MAGIC HOUR

7 EXT. CAR - HIGHWAY - LATE AFTERNOON 7

The car is now on a surface road heading towards a motel/diner complex.

Harry is driving. Sally is in the passenger seat.

HARRY (O.S.)
He doesn't want her to stay. That's why he puts her on the plane.

(CONTINUED)

7 CONTINUED: 7

SALLY (O.S.)
I don't think she wants to stay.

HARRY
Of course she wants to stay. Wouldn't you rather be with Humphrey Bogart than that other guy?

(CONTINUED)

CONTINUED: Revised 8/16/88

7 7

SALLY
I don't want to spend the rest of my life in Casablanca married to a man who runs a bar. That probably sounds very snobbish to you, but I don't.

HARRY
You'd rather have a passionless marriage --

SALLY
-- and be First Lady of Czechoslovakia -- *

HARRY
-- than live with the man you've had the greatest sex of your life with, just because he owns a bar and that's all he does.

The car stops in front of the diner which is straight out of the Fifties.

SALLY
Yes, and so would any woman in her right mind. Women are very practical. Even Ingrid Bergman, which is why she gets on that plane at the end of the movie.

HARRY
(getting out of the car)
Oh, I understand.

SALLY
What?

HARRY
Nothing.

Harry crosses towards the diner. Sally follows after him.

SALLY
What?

8 INT. DINER 8

As Harry and Sally come in the door. A HOSTESS is waiting.

HARRY
Obviously you haven't had great sex yet.

(CONTINUED)

8 (to the Hostess) 8
Table for two.

HOSTESS
Right this way.

SALLY
Yes I have.

HARRY
No you haven't.

He crosses away from her towards the table.

SALLY
It just so happens I have had plenty of good sex.

This doesn't go unheard by the Hostess and other diners. Sally walks to the table, sits down.

HARRY
With whom?

SALLY
What?

HARRY
Have you had this great sex? *

SALLY
(embarrassed)
I'm not going to tell you that.

HARRY
Fine. Don't tell me.

A long silence. Maybe they both look at the menu. Maybe they just sit there.

SALLY
Shel Gordon.

HARRY
Shel. Sheldon? No. I'm sorry. You didn't have great sex with Sheldon.

SALLY
I did too.

HARRY
No. A "Sheldon" can do your taxes. If you need a root canal, he's your man, but between the sheets is not "Sheldon's" strong suit.

CONTINUED:

8 HARRY (CONT'D) 8
(sort of in a girl's voice)
"I love you, Sheldon. Do it to me, Sheldon. I can't get enough of you, Sheldon." It doesn't work.

A WAITRESS approaches the table.

WAITRESS
What can I get you?

HARRY
I'll have the Number Three.

WAITRESS
What kind of bread do you want that on?

HARRY
Surprise me.

The Waitress turns to Sally.

SALLY
You know what I'd like is the apple pie a la mode.

WAITRESS
(writing)
Apple a la mode.

SALLY
But I'd like the pie heated, and I don't want the ice cream on top, I want it on the side. And I'd like strawberry instead of vanilla if you have it. If not, then no ice cream, just whipped cream, but only if it's real. If it's out of a can, then nothing.

WAITRESS
Not even the pie?

SALLY
No, just the pie. But then not heated.

As the Waitress leaves, Harry stares in disbelief at Sally.

SALLY
(continuing)
What?

(CONTINUED)

CONTINUED:

8 8

HARRY
Nothing. So how come you broke up with Sheldon?

SALLY
How do you know we broke up?

HARRY
Because if you didn't, you wouldn't be with me, you'd be with Sheldon the Wonder Schlong.

SALLY
First of all, I'm not with you. Second of all, it's none of your business why we broke up.

HARRY
You're right, you're right. I don't want to know.

After a beat.

SALLY
If you must know, it was because he was very jealous and I had these Days of the Week underpants.

HARRY
(makes a buzzer sound)
Judge's ruling on this. Days of the Week underpants?

SALLY
Yes. They had the days of the week on them, I thought they were sort of funny -- and one day he said to me, you never wear Sunday. He got all suspicious. Where was Sunday? Where had I left Sunday? And I told him, but he didn't believe me. *

HARRY
What?

SALLY
They don't make Sunday.

(CONTINUED)

CONTINUED:

8 8

HARRY
Why not?

SALLY
Because of God.

HARRY
And that's what broke you up?

SALLY
Yes.

HARRY
How many men have you slept with?

SALLY
I'm not going to tell you that.

HARRY
Okay. Don't tell me.

A beat.

SALLY
Two.

HARRY
You've been with two people and you're telling me based on two people you know whether or not you've had great sex?

SALLY
How many have you?

HARRY
I don't know.

SALLY
What do you mean, you don't know?

HARRY
I don't know.

SALLY
Is it between zero and three, four and ten, or ten and a hundred?

HARRY
Ten and a hundred.

SALLY
Is it closer to ten or closer to a hundred?

(CONTINUED)

CONTINUED: Revised 8/16/88

8 HARRY 8
Ten.

The Waitress brings their food.

As they eat: *

DISSOLVE TO:

8a. EXT. DINER - NIGHT - RE-ESTABLISH

9 INT. DINER - DUSK 9

They are finishing their meal. The check arrives. Sally figures out her portion of the bill. She notices Harry just staring at her. *

SALLY
(thinking she might have some food on her face, she nervously wipes)
What? Do I have...?

HARRY
You're a very attractive person.

SALLY
Oh, thank you.

HARRY
Amanda never said you were so attractive.

SALLY
Maybe she doesn't think I'm attractive.

HARRY
It's not a matter of opinion. Empirically you are attractive.

SALLY
Harry, Amanda is my friend.

Sally gets up, drops some money on the table and crosses away. Harry also leaves some money and follows her. *

HARRY
So?

SALLY
So you're going with her.

HARRY
So?

(CONTINUED)

CONTINUED: Revised 8/16/88

9 9

SALLY
So you're coming on to me.

HARRY
No I wasn't.

HARRY
(continuing)
What? Can't a man say a woman is attractive without it being a come-on?

She stares at him, then exits the diner and heads for the car.

HARRY
(continuing)
All right. Let's just say for the sake of argument it was a come-on. Okay. What do you want me to do? I take it back. All right, I take it back.

SALLY
You can't take it back.

HARRY
Why not?

SALLY
It's already out there.

An awkward pause.

HARRY
Oh, jeez. What are we supposed to do now? Call the cops? It's already out there.

SALLY
Just let it lie, okay?

She quickly gets in the car and unlocks his door. He gets in the car.

HARRY
Right, right. Let it lie. That's my policy. Let it lie.
(beat)
So, you want to spend the night in the motel?

(CONTINUED)

CONTINUED: Revised 8/11/88

9 9

HARRY
(continuing)
See what I did? I didn't let it lie.

SALLY
Harry --

HARRY
I said I would and then I didn't --

SALLY
Harry --

HARRY
I went the other way --

SALLY
Harry --

HARRY
Yes?

SALLY
We are just going to be friends, okay?

HARRY
Yeah. Great. Friends. Best thing.

As the car starts up, and pulls out...

CUT TO:

10 INT. CAR - NIGHT 10 *

A long silence.

HARRY
You realize, of course, that we can never be friends.

SALLY
What do you mean?

(CONTINUED)

CONTINUED:

10 10

HARRY
What I'm saying -- and this is not a come-on in any way, shape or form -- is that men and women can't be friends. The sex part always gets in the way.

SALLY
That's not true. I have a number of men friends and there's no sex involved.

HARRY
No you don't.

SALLY
Yes I do.

HARRY
No you don't.

SALLY
Yes I do.

HARRY
You only think you do.

SALLY
You're saying I'm having sex with these men without my knowledge?

HARRY
No, I'm saying they all <u>want</u> to have sex with you.

SALLY
They do not.

HARRY
They do too.

SALLY
They do not.

HARRY
Do too.

SALLY
How do you know?

HARRY
Because no man can be friends with a woman he finds attractive. He always wants to have sex with her.

(CONTINUED)

CONTINUED: Revised 8/26/88

10 10

SALLY
So you're saying a man can be friends with a woman he finds unattractive.

HARRY
No. You pretty much want to nail them, too. *

SALLY
What if <u>they</u> don't want to have sex with <u>you</u>?

HARRY
Doesn't matter. The sex thing is already out there, so the friendship is ultimately doomed, and that's the end of the story.

SALLY
Well. I guess we're not going to be friends, then.

HARRY
I guess not.

SALLY
It's too bad.
(beat)
You were the only person I knew in New York.

DISSOLVE TO:

11 EXT. NEW YORK SKYLINE - DAWN 11

As the car comes over the George Washington Bridge. A gorgeous day.

DISSOLVE TO:

12 EXT. NEW YORK STREET CORNER - DAY 12

Downtown near Washington Square. The car pulls up and Harry hops out grabbing his stuff.

HARRY
Well, it was nice knowing you.

(CONTINUED)

12 CONTINUED:

SALLY
Yeah. It was interesting.

HARRY
Yeah. Thanks for the ride.

SALLY
You're welcome.

Sally nods. Harry nods. An awkward moment.

Sally holds out her hand. They shake.

SALLY
Well, have a nice life.

HARRY
You too.

Harry starts to walk off.

*
*
*

As she drives off.

FADE OUT.

FADE IN:

13 DOCUMENTARY FOOTAGE 13

Another older COUPLE sitting together on the same love seat we saw earlier.

WOMAN
We fell madly in love in high school.

MAN
We were high school sweethearts.

WOMAN
I just said that. Didn't I just say that? But after our junior year, his parents moved away.

MAN
But I never forgot her.

WOMAN
He never forgot me.

MAN
Her face burned itself on my brain. Thirty-four years later I see her coming out of Toffenetti's.

WOMAN
We looked at each other and it was as if not one day went by.

MAN
She looked as beautiful as when she was sixteen years old.

WOMAN
He looked the same, he looked exactly the same to me.

(CONTINUED)

CONTINUED:

13 13

MAN
And we haven't been apart one day since then.

WOMAN
Not one day.

FADE OUT.

FADE IN:

14 INT. LA GUARDIA AIRPORT - DAY 14

IT'S FIVE YEARS LATER.

A couple in a clinch.

The woman is Sally at 26. She looks great, she's a stylish young woman. She's kissing a very attractive man with a beard, although it's not that easy to see him at the moment. His name is JOE.

Harry is coming down the hallway of the airline terminal. He's wearing a suit and tie and trenchcoat; he has a kind of attractive-but-rumpled demeanor. He notices the couple kissing. Goes past them. Then stops. Backs up. He recognizes them.

They're still kissing.

Harry comes closer, peers at the two of them from slightly too close. It's not easy to see either of their faces.

Finally, Sally and Joe become aware that someone is standing nearby, and they stop kissing to look at Harry.

HARRY
Joe -- I thought it was you. Harry Burns.

JOE
Harry, Harry, how are you?

Joe holds out his hand. They shake.

HARRY
How ya doin'?

JOE
Fine, fine.

(CONTINUED)

CONTINUED:

14 14

HARRY

I thought it was you.
(beat)
Still with the D.A.'s office?

JOE

I switched over to the other side.
What about you?

HARRY

I'm working for a small company --
political consulting.

Joe nods. Harry nods. An awkward pause. Sally just standing there, wondering if Harry remembers her.

JOE

Oh Harry, this is Sally Albright.
Harry Burns. We used to live in
the same building.

HARRY

(he knows he's
seen her
someplace but
he can't
remember where)

Hi.

Sally nods.

HARRY

(continuing)

Well, great to see you. See you
around.

Harry starts down the long corridor for his plane.

Joe and Sally look at each other.

SALLY

Thank God he couldn't place me. I
drove from college to New York with
him five years ago and it was the
longest night of my life.

JOE

What happened?

(CONTINUED)

CONTINUED: Revised 8/11/88

14 14

SALLY
He made a pass at me and when I said no -- he was going with a friend of mine, uh...oh God, I can't remember her name; don't get involved with me, Joe, I'm 26 years old and I can't even remember the name of a person I was such good friends with that I wouldn't get involved with her boyfriend... *

JOE
So what happened?

SALLY
When?

JOE
He made a pass at you and you said no --

SALLY
Uhh...I said we can just be friends, this part I remember, and he said men and women couldn't really be friends.

Joe kisses her again.

SALLY
(continuing)
Do you think it's true?

JOE
No.

SALLY
Do you have any women friends? Just friends?

JOE
No, but I'll get one if it's important to you.

SALLY
Amanda Reese. That was her last name. Thank God.

Another kiss.

JOE
I'll miss you.
(beat)
I love you.

(CONTINUED)

CONTINUED: Revised 8/17/88

14 14

SALLY
(She loves hearing this)
You do?

JOE
Yes.

SALLY
I love you.

15 INT. AIRPLANE - DAY 15

The plane is in flight, en route from New York to Washington.

Sally is in a middle seat in a crowded all-coach plane. She has the New York Times on her lap, but she's staring into the middle distance, a little smile on her face.

There's a MAN ON THE AISLE next to her.

In the row in back of her, in the aisle seat, is Harry. His head pops up.

Sally starts to read the newspaper. The Man on the Aisle looks up at Harry, who's still looming over them, trying to place Sally. Harry pops down.

Sally starts to read again.

Harry pops up again. Pops back down.

The STEWARDESS comes down the aisle with the drink cart, asks Sally for her drink order.

SALLY
Do you have Bloody Mary mix?

STEWARDESS
Yes.

She starts to pour.

SALLY
No wait. Here's what I want. Regular tomato juice, not too much ice, and fill it up about three quarters, and then add a splash of the Bloody Mary mix. Just a splash. *

(CONTINUED)

CONTINUED: Revised 8/15/88

15 Harry's head starts to rise again. 15

SALLY
(continuing)
And a little piece of lime, but on the side.

HARRY
The University of Chicago, right?

SALLY
Yes.

Harry pops down.

He pops right back up.

HARRY
Did you look this good at the University of Chicago?

SALLY
No.

HARRY
(he's being mischievous here)
Did we ever --?

Reaction from Man on Aisle. *

SALLY
(laughing; she can't believe him)
No, no. Jesus.
(to Man on Aisle) *
We drove from Chicago to New York the day after graduation.

The Man on the Aisle has been listening and watching all this.

MAN ON THE AISLE
(with some irritation)
Would you two like to sit together?

Before Sally can object.

HARRY
Great.

Harry and the Man on the Aisle change seats and Harry sits down next to Sally.

(CONTINUED)

CONTINUED:

15 HARRY
You were a friend of...oh jeez. 15

He can't remember her name.

SALLY
Amanda's. I can't believe you can't remember her name.

HARRY
What do you mean? I can remember. Amanda. Right? Amanda Rice.

SALLY
Reese.

HARRY
Reese, right. That's what I said. Whatever happened to her?

SALLY
I have no idea.

HARRY
You have no idea? You were a good friend of hers. We didn't make it because you were such good friends. *

SALLY
You went with her.

HARRY
Was it worth it? This sacrifice for a friend you haven't even kept in touch with?

SALLY
Harry, you may not believe this, but I never considered not sleeping with you a sacrifice.

HARRY
Fair enough, fair enough.

After a beat:

HARRY
You were going to be a gymnast.

SALLY
A journalist.

HARRY
That's what I said. So, did you...?

(CONTINUED)

CONTINUED: Revised 8/17/88

15 15

SALLY
I'm a journalist. I work at the News.

HARRY
Great. And you're with Joe.
That's great --
(beat)
You guys have been together - what?
- three weeks?

SALLY
A month. How do you know?

HARRY
You take someone to the airport,
it's clearly the beginning of the
relationship. That's why I have
never taken anyone to the airport
at the beginning of a relationship.

SALLY
Why?

HARRY
Because eventually things move on
and you don't take someone to the
airport, and I never wanted anyone
to be able to say to me, how come
you never take me to the airport
anymore.

SALLY
It's amazing. You look like a normal *
person but actually you're the angel
of death.

HARRY
Are you going to marry him?

SALLY
We've only known each other a month.
Besides, neither one of us is looking
to get married right now.

HARRY
I'm getting married.

SALLY
You are?

(CONTINUED)

CONTINUED: Revised 8/22/88

15 15

HARRY
(matter-of-factly)
Yep.

SALLY
<u>You</u> are? *

HARRY
Yep.

SALLY
Who is she?

HARRY
Helen Hillson. She's a lawyer. She's keeping her name.

SALLY
(shakes her head)
You're getting married.

Smiles.

HARRY
What's so funny about it?

SALLY
It's just so optimistic of you.

HARRY
You'd be amazed what falling madly in love can do for you.

SALLY
That's wonderful, Harry. It's nice to see you embracing life in this manner.

HARRY
Besides, you just get to a certain point where you get tired of the whole thing.

SALLY
What whole thing?

HARRY
The whole life-of-a-single-guy thing, you know, you meet someone, you have the safe lunch, where you
(MORE)

(CONTINUED)

CONTINUED: Revised 8/17/88

15 HARRY (CONT'D) 15
decide you like each other enough to move on to dinner, you go dancing, you do the white man's overbite, then you go back to her place, you have sex, and the minute you finish, you know what goes through your head?
(Sally shakes her head no)
How long do I have to lie here and hold her before I can get up and go home? Is 30 seconds enough?

SALLY
That's what you're thinking? Is that true?

HARRY
Yeah. All men think that. How long do you like to be held afterwards? All night, right? That's the problem. Somewhere between 30 seconds and all night is your problem.

SALLY
I don't have a problem.

HARRY
Yes you do.

The FLIGHT ATTENDANT announces that everyone should fasten seatbelts in preparation for landing in Washington, D.C.

16 EXT. NATIONAL AIRPORT - DAY 16

As the plane lands.

17 INT. NATIONAL AIRPORT - DAY 17

Harry and Sally are on a moving sidwalk. *

HARRY
(beat) *
You staying over?

SALLY
Yes.

HARRY
Would you like to have dinner?

(CONTINUED)

CONTINUED: Revised 8/17/88

17 Sally looks at him a little suspiciously. 17

HARRY
(continued)
What? Just friends.

SALLY
I thought you didn't believe men and women could be friends.

HARRY
When did I say that?

SALLY
On the ride to New York.

HARRY
No. No. I remember. Yes. That's right. They can't be friends...
(figuring this out)
...unless both of them are involved with other people. Then they can. This is an amendment to the earlier rule. If the two people are in relationships the pressure of possible involvement is lifted.
(thinking this over)
Although that doesn't work either. Because what happens is the person you're involved with doesn't understand why you need to be friends with the person you're friends with, like it must mean something's missing from your relationship and you have to go outside to get it, and when you say, no no, it's not true, there's nothing missing from our relationship, the person you're involved with accuses you of being secretly attracted to the person you're just friends with, which you probably are, let's face it, who the hell are we kidding, which * brings us back to the original rule before the amendment, which is men and women can't be friends, so where does that leave us?

SALLY
Harry --

(CONTINUED)

CONTINUED: Revised 8/4/88

17 17

HARRY
Yes, Sally --

SALLY
Goodbye.

HARRY
Okay.

They look at each other. And shake hands. Though they * have said goodbye, they are now in that awkward place of still going in the same direction. After a beat:

HARRY *
I'm going to stop walking for a minute and let you get ahead.

FADE OUT.

FADE IN:

18 DOCUMENTARY FOOTAGE 18

Another OLDER COUPLE sitting on a loveseat, looking at the CAMERA.

MAN
We got married 50 years ago. We were married three years. We got a divorce.

WOMAN
No one got divorced then unless you were miserable. Not like now, you get a little upset, you get a divorce.

MAN
So then I married Marjorie.

WOMAN
But first you lived with Barbara.

MAN
Right. Barbara. But I didn't marry Barbara. I married Marjorie. And then I got a divorce. My brother's a lawyer, I got a rate. Then I married Katie.

WOMAN
The shortest one of all.

MAN
Less than a year. Another divorce. So then I was single. I crammed in a lot of living, I got it out of my system.

(CONTINUED)

CONTINUED: Revised 8/3/88

18 18

WOMAN
Don't forget Roberta.

MAN
(miserable to be reminded of Roberta)
Roberta.

WOMAN
And then we got married again.

MAN
Forty-five years to the day after our first marriage.

WOMAN
But I never married anybody in between. I waited. I knew.

FADE OUT.

FADE IN:

19 EXT. NEW YORK STREET - DAY 19

IT'S FIVE YEARS LATER

Sally walking down the street to a restaurant like Petaluma. She looks even prettier now, she's wearing a loose blouse, full skirt, boots.

20 EXT. NEW YORK RESTAURANT WITH VIEW - DAY 20 *

Two women, MARIE and ALICE, at a table for three. Marie is a dark-haired, dark eyed beauty. Alice is cute and plump, a married lady.

Sally comes in and sits down as the others finish giving their drink order to the WAITER.

SALLY
Sorry I'm late.
(to Waiter)
Here's what I want. I want a Campari and soda, but here's how I want it. I want the Campari in a glass with ice, and the soda on the side, but in a bottle. I don't want the soda in a glass, I want to mix it myself.

(CONTINUED)

CONTINUED: Revised 8/15/88

20 As Sally's ordering: 20

MARIE
So, I looked through his pockets, okay?

ALICE
Marie, why do you look through his pockets?

Sally's done with her order now.

MARIE
And you know what I found?

ALICE
What?

MARIE
They just bought a dining room table. He and his wife just went out and spent $1600 on a dining room table.

ALICE
Where?

MARIE
The point isn't where, Alice. The point is, he's never going to leave her. *

ALICE
So what else is new? You've known this for two years.

MARIE
(glumly)
You're right, you're right. I know you're right.

ALICE
Why can't you find someone single? When I was single, I knew lots of nice, single men. There must be someone. Sally found someone.

MARIE
Sally got the last good one.

SALLY
(matter-of-factly)
Joe and I broke up.

(CONTINUED)

CONTINUED: Revised 8/22/88
20 20

ALICE
What?

MARIE
When?

SALLY
Monday.

ALICE
You waited three days to tell us? *

MARIE
You mean Joe's available? *

ALICE
For God's sake, Marie -- don't you have any feelings about this? She's obviously upset.

SALLY
I'm not that upset. We've been growing apart for quite a while.

MARIE
(horrified)
But you were a couple. You were together. You had someone to go places with. You had a date on national holidays.

SALLY
I just said to myself, you deserve more than this, you're 31 years old --

MARIE/ALICE
(together)
-- and the clock is ticking.

SALLY
The clock doesn't really start to tick 'til you're 36.

ALICE
God. You're in such great shape.

SALLY
Well, I've had a few days to get used to it and I feel okay.

MARIE
Good. Then you're ready.

(CONTINUED)

CONTINUED: Revised 8/23/88

20 Marie takes her rolodex out of her satchel and starts to look through it. 20

ALICE
(aghast)
Really, Marie.

MARIE
How else do you think you do it?

She flips through the rolodex and pulls out a card.

MARIE
(continuing)
I've got the perfect guy.

ALICE
(to Marie)
You go out with him --

MARIE
I've got someone.

ALICE
You've got someone someone else also has.

MARIE
(referring to the name on the card)
I don't happen to find him attractive, but you might. *
(to Alice, indicating Sally)
She doesn't have a problem with chins.

SALLY
Marie, I'm not ready yet.

MARIE
I thought you just said you were over him.

SALLY
I am over him. But I am in a mourning period.
(beat)
Who is it?

MARIE
Alex Anderson.

(CONTINUED)

20 20

SALLY
You fixed me up with him six years ago.

MARIE
Okay, okay.
(pulls another card)
Ken Darman.

SALLY
He's been married for over a year.

MARIE
Really. Married. *

Marie takes Ken Darman's rolodex card and dog-ears a corner of it and places it in a section at the back of the box. Then she pulls out another card. * *

MARIE
(continuing)
Wait, wait, I got it, I got it --

SALLY
Look, there is no point in my going out with someone I might really like if I met him at the right time but who right now has no chance of being anything to me but a transitional man.

MARIE
Okay, okay. But don't wait too long. Do you remember David Warsaw? His wife left him, and everyone said, give him some time, don't move in too fast, and six months later he was dead.

SALLY
What are you saying? I should marry someone right away in case he's about to die? *

ALICE
At least you can say you were married.

MARIE
I'm saying the right man for you might be out there right now and if you don't grab him, someone else
(MORE)

(CONTINUED)

CONTINUED: Revised 8/15/88

20 MARIE (CONT'D) 20

will and you'll have to spend the rest of your life knowing that someone else is married to your husband.

21 EXT. SHEA STADIUM - DAY 21

A wave is in progress. It sweeps around the stadium and passes by Harry and his friend, JESS, sitting in the second deck, surrounded by Mets fans. It's fall, they're both wearing jeans and windbreakers.

Harry is very despondent.

JESS
When did this happen?

HARRY
Friday, Helen comes home, she says, "I don't know if I want to be married any more." You know, like it's the institution, like it's nothing personal, like it's just something she's thinking about in a kind of casual way. I'm calm. I say, why don't we think about it, take some time, don't rush into anything. * Next day she says she's thought about it, she wants a trial separation. She just wants to <u>try</u> it, she says. We can still date, she says, like this is supposed to cushion the blow. I mean, I got married so I could stop dating, so I don't see where "we can still date" is a big incentive since as far as I'm concerned the last thing you want to do is date your wife, who's supposed to love you, which is what I'm saying to her when it crosses my mind maybe she doesn't, so I say, "Don't you love me anymore?" and you know what she says? I don't know if I've ever loved you.

A wave comes through the crowd and Harry and Jess stand and wave their hands.

(CONTINUED)

CONTINUED: Revised 8/23/88

21

JESS
Ooh, that's harsh.

They sit down.

JESS (CONT'D)
You don't bounce back from that right away.

HARRY
Thanks, Jess.

JESS
No, I'm a writer, I know dialogue, that's particularly harsh.

HARRY
-- And then she says, she just found out that somebody at her office is going to South America, she can sublet his apartment. I can't believe it. "I can't believe this," I say, and the doorbell rings." "I can sublet his apartment." *
The words are still in the air, the words are still hanging there like in a little balloon connected to her mouth.

JESS
Like a cartoon. *

HARRY
Yeah. And I get to the door and the * movers are there. Now I'm * starting to get suspicious, and I say, "When did you call these movers?" She's not answering. I look at the movers and say, "When did this lady book you for this gig?", and they're standing there, three huge guys, right, one of them is wearing a t-shirt that says, "Don't fuck with Mister Zero," and I say, when did you make this arrangement, and she says, "a week ago," and I say, "you've known this for a whole week and you didn't tell me?", and she says, "I didn't want to ruin your birthday."

A second wave comes through and Harry and Jess stand and wave their hands.

JESS
You're saying Mister Zero knew you were getting a divorce a week before you did?

(CONTINUED)

HARRY
Mister Zero knew.

JESS
I can't believe this.

HARRY
I haven't told you the bad part.

JESS
What could be worse than Mister Zero knowing?

HARRY
It's all a lie, she's in love with another guy, some tax attorney. She moved in with him.

JESS
How did you find out?

HARRY
I followed her and I stood outside the building.

JESS
Harry, that's so humiliating.

HARRY
Tell me. Standing on the street, the ultimate schmuck.
(beat)
I knew it would happen. The whole time I knew even though we were happy, it was just an illusion and one day she'd kick the shit out of me.

JESS
Marriages don't break up on account of infidelity, it's just a symptom that something else is wrong.

HARRY
Oh really? Well, that symptom is fucking my wife.

Another wave comes through and they stand up. They sit down.

JESS
At least you got the apartment.

Harry just looks at him.

JESS
What?

CUT TO:

22 OMIT

23 INT. SHAKESPEARE & CO. - DAY 23

Sally and Marie standing in the bookstore in a section called Personal Relationships. A shelf full of books. Marie is looking at something like "Smart Women, Foolish Choices." Sally is looking at something like "Safe Sex in Dangerous Times."

MARIE
So I just happened to see his American Express bill.

SALLY
What do you mean, you just happened to see it?

MARIE
Well, he was shaving, and there it was in his briefcase.

SALLY
What if he came out and saw you looking through his briefcase?

MARIE
You're missing the point. I'm telling you what I found.
(beat)
He spent $120 on a nightgown for his wife.
(beat)
I don't think he's ever going to leave her.

SALLY
No one thinks he's ever going to leave her.

MARIE
You're right, you're right. I know you're right.

Marie looks up for a moment for a new book, sees something.

MARIE
Someone is staring at you in Personal Growth.

(CONTINUED)

CONTINUED:

23 Sally glances over to the Personal Growth section. There's Harry. 23 *

SALLY
I know him. You'd like him. He's married.

MARIE
Who is he?

SALLY
Harry Burns. He's a political consultant.

MARIE
He's cute.

SALLY
You think he's cute?

MARIE
How do you know he's married?

SALLY
Because the last time I saw him he was getting married.

MARIE
When was that?

SALLY
Six years ago.

MARIE
So he might not be married any more.

SALLY
Also he's obnoxious.

MARIE
This is just like in the movies, remember, like in The Lady Vanishes, where she says to him, you are the most obnoxious man I have ever met --

SALLY
(correcting her)
-- the most hateful --

MARIE
And then they fell madly in love.

(CONTINUED)

23 23

SALLY
Also, he never remembers me.

HARRY
Sally Albright --

SALLY
Hi, Harry --

HARRY
I thought it was you.

SALLY
It is. This is Marie...was Marie.

Marie is exiting down the stairs. She waves.

Sally turns back to Harry. She shrugs.

HARRY
How ya doing?

SALLY
Fine.

HARRY
How's Joe? *

SALLY
Fine. I hear he's fine.

HARRY
You're not with Joe anymore?

SALLY
We just broke up.

HARRY
Oh, gee, that's too bad.

SALLY
Yeah, well, you know. Yeah.
(beat)
What about you?

HARRY
I'm fine.

SALLY
How's married life?

CONTINUED: Revised 8/17/88

23 23

HARRY
Not so good. I'm getting a divorce.

SALLY
I'm sorry. I'm really sorry.
(beat)
When did this happen?

HARRY
Couple of weeks ago.

SALLY
That's right when Joe and I broke up.

HARRY
Isn't that amazing? *

SALLY
Not really. Everybody in New York breaks up this time of year. *

HARRY
Maybe it's the pressure of Halloween. *

SALLY
Yeah. You never know what to go as. What happened? *

HARRY
She left me. She fell in love with a tax attorney. *

SALLY
A "Sheldon."

HARRY
A Sheldon? (remembering) Oh, yeah, right, well, Ira, actually, but it's the same.

SALLY
I'm sorry, Harry.

HARRY
Yeah. Well. What are you going to do? What happened with you guys?

CUT TO:

Revised 8/19/88
24

24 INT. RESTAURANT - DAY

Sally and Harry having coffee, or maybe a glass of wine.

SALLY
When Joe and I started seeing each other, we wanted exactly the same thing, we wanted to live together but we weren't going to get married because every time everyone we knew got married, it ruined their relationship, they practically never had sex again. It's true, it's one of the secrets no one ever tells you. I would sit around with my girlfriends who had kids -- well, actually, my one girlfriend who had kids, Alice, and she would complain about how she and Gary never did it any more. She didn't even complain about it now that I think about it, she just said it matter-of-factly. They were up all night, they were both exhausted all the time,the kids just took every sexual impulse they had out of them, and Joe and I used to talk about it and say, we're so lucky, we have this wonderful relationship, we can have sex on the kitchen floor and not worry about the kid walking in, we can fly off to Rome on a moment's notice, and then one day I was taking Alice's little girl for the afternoon. I'd promised to take her to the circus, and we were in a cab playing "I Spy" -- you know, I spy a lamppost, I spy a mailbox -- and she looked out the window and there was this man and this woman with two little kids, the man had one of the kids on his shoulders, and Alice's little girl said, "I spy a family," and I started to cry. You know, I just started crying, and I went home, and I said, the thing is, Joe, we never do fly off to Rome on a moment's notice.

HARRY
What about the kitchen floor?

(CONTINUED)

CONTINUED: Revised 8/15/88

24 24

SALLY
Not once. It's this very cold and hard Mexican ceramic tile. Anyway, we talked about it for a long time, and I said, this is what I want, and he said, well, I don't, and I said, I guess it's over and he left, and the truth is I feel really fine. I am over him. I really am over him. That was it for him, that was the most he could give, and every time I think about it, I'm more and more convinced I did the right thing.

HARRY
You sound really healthy.

SALLY
(not totally)
Yeah.

CUT TO:

25 EXT. 77TH STREET WALK - DUSK 25

Harry and Sally walking together. The sun is setting.

SALLY
At least I got the apartment.

HARRY
Everyone says that to me, too. But what's so hard about getting an apartment? You read the obituaries, you find out who died, you go see the doorman. They should put the two sections together, real estate and obituaries *
-- Mr. Klein died today leaving a wife, two children, and a spacious three-bedroom apartment with a wood-burning fireplace.

Sally laughing. A nice moment.

HARRY
When we first met, I really didn't like you that much -- *

SALLY
I didn't like you.

(CONTINUED)

CONTINUED:

25 25

HARRY
You did, too. You were just so up tight. Now you're much softer.

SALLY
I hate that kind of remark. I just hate it, it looks like a compliment, but really it's an insult, you know?

HARRY
Okay, you're still as hard as nails.

SALLY
I just didn't want to sleep with you, so you had to write it off to a character flaw instead of dealing with the possibility that it might have something to do with you.

HARRY
What's the statute of limitations on apologies? *

SALLY
Ten years.

HARRY
Ooh. I can just get in under the wire.

Sally smiles, then after a beat, she makes the smallest of moves.

SALLY
Would you like to have dinner with me sometime?

HARRY
(not knowing quite how to take this) *
Are we becoming friends now?

(CONTINUED)

Revised 8/26/88

25 CONTINUED: 25

SALLY
Well, I...
(accepting their new status)
Yeah. *

HARRY
Great. A woman friend. This is amazing. *
You may be the first attractive woman I have not wanted to sleep with in my entire life. *

SALLY
(slightly rejected)
That's wonderful, Harry.

As they continue to walk along, we...

FADE OUT.

FADE IN:

26 DOCUMENTARY FOOTAGE 26

A series of QUICK CUTS of different OLDER COUPLES, each of them sitting on a loveseat and looking at the CAMERA.

FIRST OLDER COUPLE

MAN
She was wearing a white dress with little daisies on it --

27 SECOND OLDER COUPLE 27

WOMAN
He had a Borsalino hat --

28 THIRD OLDER COUPLE 28

MAN
A bright red coat with black buttons --

29 FOURTH OLDER COUPLE 29

WOMAN
A blue suit, he told me after it was the first suit he got from a real tailor --

(CONTINUED)

CONTINUED: Revised 8/26/88

30 FIFTH OLDER COUPLE 30

MAN
In her hair, she had a white flower, a camellia --

FADE OUT.

FADE IN:

31 31

A TIGHT SHOT of one of those toy felt birds that somehow is able to miraculously keep dunking its beak into a glass of water.

WIDER to reveal Harry is sitting in his office staring blankly at this ornithological phenomenon. As Harry stares we hear the sound of a phone ringing. It is picked up by Sally.

SALLY (O.S.)
Hello.

HARRY (O.S.)
You sleeping?

SALLY (O.S.)
No, I was watching Casablanca.

HARRY (O.S.)
Channel, please. *

SALLY (O.S.)
Eleven.

HARRY (O.S.)
Thank you. Got it. *

As Harry continues to stare at the bird, we hear a few lines of dialogue from Casablanca: "Of all the gin joints, etc..."

As the Casablanca dialogue continues, we

CUT TO:

32 HARRY'S APARTMENT - DAY 32

Harry is trying to hang a picture in what is an otherwise virtually empty apartment. He checks the picure for placement against the wall.

(CONTINUED)

CONTINUED: Revised 8/26/88

32 32

HARRY (O.S.)
Now, you're telling me you would be happier with Victor Lazlo than with Humphrey Bogart?

Holding his finger on the spot he gently taps the nail into the wall.

SALLY (O.S.)
When did I say that?

HARRY (O.S.)
When we drove to New York.

SALLY (O.S.)
I never said that. I would never have said that.

Harry gives the nail one more tap, and a big chunk of plaster comes out of the wall. Harry surveys it, then decides to leave the picture against the wall on the floor. He walks away.

CUT TO:

33 INT. HARRY'S APARTMENT - DAY 33

Harry is sitting in his one chair, trying to read a book. He has a thermometer in his mouth. He can't concentrate. He keeps reading the same paragraph over and over. Finally, he flips to the last page and reads.

SALLY (O.S.)
Have you been sleeping?

HARRY (O.S.)
Not really. Maybe I'm coming down with something. Last night I was up at four in the morning watching Leave It To Beaver in Spanish.
(imitating)
Buenos dias, Senora Cleaver. Donde esta Wallace y Theodore?
(as himself)
I'm not well.

CUT TO:

Revised 8/26/88

Throughout the following, we see a series of shots showing:

34 Sally busily typing in her office; 34

35 Sally shopping in Bloomingdales; 35

36 Sally tap dancing in a studio; 36

37 Sally picking up groceries; 37

38 Sally fixing dinner, chopping. Setting table, "being good to herself." 38

SALLY (O.S.)

I went to bed last night at 7:30. *
I haven't done that since the third grade.

HARRY (O.S.)
That's the good thing about depression. You get your rest.

SALLY (O.S.)
I'm not depressed.

HARRY (O.S.)
Oh, okay. Fine. Ooh, put on 23. It's the nude talk show.

SALLY (O.S.)
How can you watch that?

HARRY (O.S.)
What? You don't find it interesting watching naked people discussing insider trading?

SALLY (O.S.)
I guess my scope is limited. ESPN.

HARRY (O.S.)
I'm there.

SALLY (O.S.)
What's the deal with arena football?

HARRY (O.S.)
What. It's good. If it catches on there's no telling where it could lead. Arena golf. Arena yachting.

CUT TO:

EXT. MOVIE THEATER Revised 8/23/88

39 Harry and Sally walking out of a movie theater and down the street. It is DAY. 39

HARRY (O.S.)
Do you still sleep on the same side of the bed?

SALLY (O.S.)
I did for a while, but now I'm pretty much using the whole bed.

HARRY (O.S.)
God, that's great. I feel weird when just my leg wanders over. I miss her. *

CUT TO:

40 INT. CHINESE RESTAURANT - NIGHT 40

Sally is going through a very detailed ordering session. The waiter is trying to keep up. Harry just stares.

SALLY (O.S.)
I don't miss him. I really don't.

HARRY (O.S.)
Not even a little?

SALLY (O.S.)
You know what I miss? I miss the idea of him.

HARRY (O.S.)
Maybe I only miss the idea of Helen.
(beat)
No, I miss the whole Helen.

CUT TO:

41 EXT. STREET - DAY 41

Harry and Sally are walking along. Sally spots a mailbox, stops, opens her purse and pulls out a stack of mail. She proceeds to place the mail in the box, one letter at a time, checking to see that each letter has safely entered the box. Harry stands impatiently waiting.

(CONTINUED)

CONTINUED:

41 41

SALLY (O.S.)
I found this book that gives you some really good tips on how to enjoy being alone.

HARRY (O.S.)
Like what?

SALLY (O.S.)
Like never eat standing up. Make a nice meal for yourself and sit at a table.

HARRY (O.S.)
Sounds good. As soon as I get a table that's exactly what I'll do.

Harry's impatience with Sally's letter mailing has gotten the best of him. He impulsively grabs the remaining letters in her hand, opens the box, shoves them in, then hustles her off.

SALLY (O.S.)
Last scene of Casablanca.

42-47 OMIT

And now: Revised 8/22/88

48 INT. SALLY'S BEDROOM - NIGHT 48

Sally in bed on the phone watching Casablanca on TV and talking to:

49 INT. HARRY'S BEDROOM - NIGHT 49

Harry in bed on the phone watching Casablanca.

Cut back and forth or use split screen.

HARRY
Ingrid Bergman. Now she's low maintenance.

SALLY
Low maintenance?

HARRY
Yeah. There are two kinds of women: high maintenance and low maintenance.

SALLY
And Ingrid Bergman is low maintenance?

HARRY
An L.M. Definitely.

SALLY
Which one am I?

HARRY
The worst one. You're high maintenance, but you think you're low maintenance.

SALLY
I don't see that.

HARRY
You don't see that?
(mimicking her)
"I'll start with the house salad, but don't put the regular dressing on it, I'll have the balsamic vinegar and oil instead, but "on the side", and then the salmon with mustard sauce, but I want the sauce "on the side". "On the side" is like a very big thing with you.

(CONTINUED)

CONTINUED: Revised 8/19/88
49 49

SALLY
Well, I just want it the way I want it.

HARRY
Right. High maintenance.

Sally smiling.

Bogart says, "Louie, this could be the beginning of a beautiful friendship."

HARRY
Ooh. Best last line of a movie, ever.

As the movie ends.

HARRY
I'm definitely coming down with something. Probably a 24-hour tumor. They're going around.

SALLY
You don't have a tumor.

HARRY
How do you know?

SALLY
If you're so worried, go see a doctor.

HARRY
No, he'll tell me it's nothing.

SALLY
Are you going to be able to sleep?

HARRY
If not, I'll be okay.

(CONTINUED)

49 CONTINUED:

SALLY
What'll you do?

HARRY
I'll stay up and moan. Wait, let me practice now.

He starts moaning.

SALLY
Good night, Harry.

HARRY
Good night, Sally.

As he continues to moan, they hang up.

FADE OUT.

FADE IN:

50 EXT. LINCOLN CENTER - DAY 50

Harry and Sally walking past a Henry Moore sculpture.

HARRY
I dreamed I was making love, and the Olympic judges were watching as usual. I nailed the compulsories. So this is it. The finals. I get a 9.8 from the Canadian. I get a perfect 10 from the American. And my mother, dressed as an East German, gives me a 5.6. You think there's any meaning to that?

CUT TO:

51 EXT. CENTRAL PARK ARBOR - DAY 51

Harry and Sally in the park on a gorgeous fall day. They're sharing a big pretzel. *

SALLY
Basically it's the same one I've had since I was twelve.

HARRY
What happens?

SALLY
It's very embarrassing.

HARRY
Don't tell me.

SALLY
Okay. There's this guy.

HARRY
What does he look like?

(CONTINUED)

51 CONTINUED:

SALLY
I don't know. He's sort of faceless.

HARRY
A faceless guy. Okay. Then what happens?

SALLY
He rips off my clothes.

HARRY
And then what?

SALLY
That's it.

HARRY
That's it? A faceless guy rips off your clothes. And that's the sex fantasy you've been having since you were twelve? Exactly the same?

SALLY
Sometimes I vary it a little.

HARRY
Which part of it do you vary?

SALLY
What I'm wearing.

52 INT. METROPOLITAN MUSEUM - DUSK 52

Harry and Sally are walking through the Egyptian temple exhibit.

HARRY
(in a funny voice) *
I've decided for the rest of the day we're going to talk like this.

SALLY
(trying to imitate him) *
Like this.

HARRY
(funny voice) *
Repeat after me.

(CONTINUED)

52 CONTINUED:

SALLY
(trying to imitate him) *
Repeat after me.

HARRY
(funny voice) *
May I have some pepper.

SALLY
(trying to imitate) *
May I have some pepper.

HARRY
(funny voice) *
Pepper.

SALLY
(trying to imitate) *
Pepper.

HARRY
(funny voice) *
Pepper.

SALLY
(laughing, still trying) *
Pepper.

HARRY
(funny voice) *
May I have some pepper on my paprikash.

SALLY
(trying to imitate) *
May I have some pepper on my paprikash.

HARRY
(funny voice) *
I think I'll have some tomato juice.

SALLY
(imitating) *
I think I'll have some tomato juice.

HARRY
(funny voice) *
Do you want to go to a movie tonight?

SALLY
(imitating) *
Do you want to go to a movie tonight?

52 CONTINUED:

HARRY
(funny voice) *
No. Answer the question. Do you want to * go to a movie tonight?

SALLY
(in her regular voice) *
I'd love to Harry, but I can't.

HARRY
(still in funny voice) *
What do you have, a hot date?

SALLY
As a matter of fact, I do.

HARRY
(in his regular voice) *
Really?

(CONTINUED)

52 CONTINUED:

HARRY
(in the funny voice again)
No, no, I'm not ready. *

SALLY
It's time.

HARRY
(funny voice)
No, I can't, I can't. *

SALLY
You should.

HARRY
(funny voice)
Maybe I will. *

CUT TO:

53 CONTINUED:

HARRY (CONT'D)
talk and I ask her where she went to school and she says Michigan State and it reminds me of Helen, and all of a sudden I'm in the middle of this massive anxiety attack, and my heart's beating like a wild man, and I'm sweating like a pig.

SALLY
Helen went to Michigan State?

HARRY
No. She went to Northwestern. But they're both Big Ten Schools.
(beat)
I was so upset, I had to leave the restaurant.

SALLY
Harry, I think it takes a long time. It might be months before we're actually able to enjoy going out with someone new.

HARRY
Yeah.

SALLY
And maybe even longer before we'll be able to go to bed with someone new.

HARRY
Well, I did go to bed with her.

53 CONTINUED: 53

SALLY
You went to bed with her?

HARRY
Yeah.

SALLY
Oh.

HARRY
Something's off here. Is this too green?

SCENES 54/55 OMIT

56 INT. BATTING CAGE IN QUEENS - DAY 56

Harry and Jess with bats in hand as the machine waits for them to put in quarters.

JESS
I don't understand this relationship.

HARRY
What do you mean?

JESS
You enjoy being with her?

HARRY
Yes.

JESS
You find her attractive?

HARRY
Yes.

JESS
And you're not sleeping with her?

(CONTINUED)

56 CONTINUED: 56

HARRY
No.

JESS
What are you afraid of? You're afraid to let yourself be happy.

HARRY
C'mon. Why can't you give me credit for this? This is a big step for me, Jess, having a relationship with a woman that doesn't involve sex. I've never been able to do this. I feel like I'm growing.

Two NINE-YEAR-OLDS are waiting to use the batting cage and are watching Harry and Jess just stand there.

NINE-YEAR-OLD #1
Are you finished?

HARRY
I got a whole pocketful of quarters and I was here first, okay?

NINE-YEAR-OLD
You were not.

HARRY
Was too.

NINE-YEAR-OLD
Were not.

HARRY
Was too. Little creep.
(back to Jess)
Where was I?

JESS
You were growing.

HARRY
Yes. It's very freeing. I can say anything to her.

JESS
Are you saying you can say things to her you can't say to me?

HARRY
No, it's just different. It's a whole different perspective. I get a woman's point of view on things. She tells me about the men she goes out with and I can talk to her about the women I see.

(CONTINUED)

56 CONTINUED: 56

JESS
You tell her about other women?

HARRY
Yeah. Like the other night I made love to a woman and it was so incredible, I took her to a place that wasn't human. She actually meowed.

JESS
You made a woman meow?

HARRY
Yes. That's the point. I can say these things to her. And the great thing is, I don't have to lie because I'm not always thinking about how to get her into bed. I can just be myself.

JESS
You made a woman meow?

Revised 8/23/88 *

56a EXT. CARNEGIE DELICATESSEN - DAY
Establishing shot.

57 INT. CARNEGIE DELICATESSEN - DAY 57

Harry and Sally each about to eat large pastrami sandwiches.

SALLY
So what do you do with these women? You just get up out of bed and leave?

HARRY
Sure.

SALLY
Explain to me how you do it. What do you say?
(takes a bite of sandwich)

HARRY
I have an early meeting or an early haircut or an early squash game.

SALLY
You don't play squash.

HARRY
They don't know that. They just met me.

SALLY
That's disgusting.

HARRY
(takes a bite of sandwich)
I know. I feel terrible.

SALLY
I am so glad I never got involved with you. I just would have ended up being some lady you had to get out of bed and leave at three in the morning and go clean your andirons. And you don't even have a fireplace.
(quite irritated now)
Not that I would know this.

(CONTINUED)

CONTINUED:

57

HARRY
Why are you getting so upset? This isn't about you.

SALLY
Yes it is. You're a human affront to all women. And I'm a woman.

HARRY
Look, I don't feel great about this, but I don't hear anyone complaining.

SALLY
Of course not. You're out the door too fast.

HARRY
I think they have an okay time.

SALLY
How do you know?

HARRY
What do you mean, how do I know? I know.

SALLY
Because they...?
(she makes a gesture with her hands)

HARRY
Yeah, because they...
(he makes the same gesture back)

SALLY
How do you know they're really...
(she makes the same gesture)

HARRY
What are you saying, they fake orgasm?

SALLY
It's possible.

HARRY
Get out of here.

SALLY
Why? Most women, at one time or another, have faked it.

(CONTINUED) *

57 CONTINUED: 57

HARRY
Yeah, well, they haven't faked it with me, okay?

SALLY
How do you know?

HARRY
Because I know.

SALLY
Oh right. I forgot. You're a man.

HARRY
What's that supposed to mean?

SALLY
Nothing. It's just that all men are sure it never happens to them and all women at one time or another have done it. You do the math.

HARRY
You don't think I can tell the difference?

SALLY
No.

HARRY
Please. Don't be ridiculous.

Sally just stares at Harry. A seductive look comes on her face. Slowly she laughs into the beginning of what builds to be a wild orgasm.

SALLY
Oh, oh, oh.

HARRY *
Are you alright? *

SALLY
Oh God, oh God, oh yes, oh God, great, yes, I'm coming, oh - yes, yes, yes! *
God, honey, honey, omiGod, honey, oh God oh God, oh God, God. Thank you. *

Sally finishes, takes another bite of her sandwich. Smiles innocently.

HOLD on Harry,in shock. And the rest of the customers and the waiters who couldn't help but overhear Sally's performance.

OLDER WOMAN CUSTOMER
(to a nearby waiter)
I'll have what she's having.

FADE IN: Revised 8/23/88

58 EXT. 96TH STREET - XMAS TREE STAND - DAY 58

It's Christmas in New York. Sally and Harry, bundled up against the cold, are standing at the Christmas tree stand on the corner, trying to figure out which one to buy. Sally finally chooses one and pays for it.

She and Harry pick it up together, one holding the top and the other the bottom, and start to carry it to Sally's. Together.

58A INT. SALLY'S KITCHEN - DAY 58A

Sally has a pastry tube in her hands and she's sitting at a table writing names on Christmas cookies with her friend, Alice, and Alice's five-year-old daughter, AMY.

SALLY
His name was Raymond Bradley. Don't even bother commiting it to memory. *

ALICE
I love hearing about horrible dates. What happened?

SALLY
He has an air collection.
(to Amy)
Let me have your hand.

Amy puts her hand out, as if she was going to be manicured, and Sally decorates her nails with icing.

ALICE
An air collection?

SALLY
Yeah. He collects air. He has all these mason jars that are labeled. They commemorate important dates in history, like the march on Washington, and the day the Mets won the World Series.

ALICE
He was <u>at</u> these events?

Sally has finished manicuring Amy's nails and starts to write Harry's name on a Christmas cookie.

(CONTINUED)

58a CONTINUED:

SALLY
(continued)
No. Whenever something important happens he just goes outside, opens up the mason jar, scoops up some air, caps it and labels it. *

ALICE
(noting Harry's cookie)
I don't see why you don't get involved with your friend, Harry.

SALLY
Because that's just it. We're friends.

ALICE
But if you could be more...?

SALLY
No...he's...

ALICE
(shrugs)
He's what?

SALLY
He's a mess.

ALICE
Then why are you making a cookie for him?

SALLY
He's a nice mess.

Revised 8/22/88

SCENE 59 OMIT

60 INT. NEW YEAR'S EVE PARTY - NIGHT 60

We know it's New Year's Eve because people are wearing funny hats and there's one of those mirrored things hanging from the ceiling and casting twinkle lights on a fairly large crowd of revelers in a large room somewhere in Manhattan.

A band is playing. Harry and Sally are dancing. Harry * dips her.

SALLY
I really want to thank you for taking me out tonight.

HARRY
Forget it. And next year, if neither one of us is with somebody, you've got a date.

(CONTINUED)

60 60

SALLY
It's a deal. See, now we can dance cheek to cheek. *

They dance for a moment. He glances at Sally and for a split second we see the beginnings of something...an inkling...a little tender moment.

HARRY
Do you want to get some air?

SALLY
If you do.

They cross out onto the deck.

SALLY
Do you think the fact that we're friends is keeping us from finding someone?

HARRY
Yes. So I think we should stop being friends, go home right now, and make love.

SALLY
(considering this seriously for a moment, then rejecting it)
You don't mean that. You know you don't.

And now we hear 10-9-8-7-6-5-4-3-2-1 Happy New Year.

Everyone kisses.

Harry and Sally kiss. It is very awkward, should it be platonic, should it be more?

They break. It is slightly uncomfortable.

SALLY
(warmly)
Happy New Year.

HARRY
(also warm)
Happy New Year.

FADE OUT.

FADE IN:

61 DOCUMENTARY FOOTAGE 61

Another series of QUICK CUTS of different OLDER COUPLES, each of them sitting on a loveseat and looking at the CAMERA.

OLDER COUPLE A

WOMAN A
My mother wanted me to meet him, she knew his mother from church --

MAN A
No, it was my brother who thought of it --

62 OLDER COUPLE B 62

WOMAN B
My brother said, there's a new man at the office, he's very tall --

63 OLDER COUPLE C 63

MAN C
She was going out with my friend, Michael. He brought her to my sister's wedding --

64 OLDER COUPLE A AGAIN 64

WOMAN A
So we were supposed to meet at his brother's wedding --

MAN A
My cousin's wedding --

WOMAN A
But we didn't because his brother didn't marry that girl --
(to Man A)
Remember her? The one from the telephone company?

65 OLDER COUPLE D 65

WOMAN D
My Aunt Tess called one night. She just rented the spare room to a nice young man, a dentist...

(CONTINUED)

CONTINUED: Revised 8/23/88

66 OLDER COUPLE E 66

MAN E
I was going out with her sister, I liked her sister all right, but then I saw her --

67 OLDER COUPLE A AGAIN 67

WOMAN A
So then one day we were all at the beach.

MAN A
Jones Beach.

WOMAN A
Rockaway Beach. And we met.

68 EXT. WEST BROADWAY, NEAR RESTAURANT - EARLY EVENING 68

Sally and her friend, Marie, walking down the street on their way to a restaurant.

SALLY
You sent flowers to yourself? *

MARIE
Sixty dollars I spent on this big stupid arrangement of flowers, and I wrote a card that I planned to leave out on the front table where Arthur would just happen to see it --

SALLY
What did the card say?

MARIE
"Please say yes. Love, Jonathan."

SALLY
And did it work?

MARIE
He didn't even come over. He forgot some charity thing his wife was chairman of.
(beat)
He's never going to leave her.

(CONTINUED)

CONTINUED: Revised 8/23/88

68 68

SALLY
Of course he isn't.

MARIE
You're right, you're right. I know you're right.
(beat)
Where is this place?

SALLY
Somewhere in the next block.

MARIE
I can't believe I'm doing this.

SALLY
Look, Harry is one of my best friends, and you are one of my best friends, and if by some chance you two hit it off, we could all still be friends instead of drifting apart the way you do when you get involved with someone who doesn't know your friends. *

MARIE
You and I haven't drifted apart since I started seeing Arthur.

SALLY
If Arthur ever left his wife and I actually met him, I'm sure you and I would drift apart.

MARIE
He's never going to leave her.

SALLY
Of course he isn't.

MARIE
You're right, you're right, I know you're right.

69 EXT. WEST BROADWAY, NEAR RESTAURANT - NIGHT 69

Harry and his friend Jess coming down the street.

(CONTINUED)

69 CONTINUED: 69

JESS
I hate myself for letting you talk me into this. *

HARRY
It's just a dinner. *

JESS
You know I've finally gotten to a place in my life where I'm comfortable with the fact that it's just me and my work.
(they walk on)
If she's so great, why aren't <u>you</u> taking her out?

(CONTINUED)

69 CONTINUED: 69

HARRY
How many times do I have to tell you, we're just friends. *

JESS
So you're saying she's not that attractive?

HARRY
No, I told you she was attractive.

JESS
But you also said she had a good personality.

HARRY
She does have a good personality. *

Jess makes a "precisely my point" gesture.

HARRY (CONT'D)
What?

JESS
When someone's not attractive, they're always described as having a good personality.

HARRY
Look. If you had asked me what she looks like and I said, she has a good personality, that means she's not attractive. But just because I happen to mention she has a good personality, she could be either. She could be not attractive with a good personality, or attractive with a good personality. * *

JESS
So which one is she?

HARRY
Attractive.

JESS
But not beautiful, right?

Harry glares at him.

70 INT. RESTAURANT 70

Harry, Jess, Sally and Marie at a table. A waiter has just brought them drinks.

(CONTINUED)

CONTINUED: Revised 8/26/88

MARIE
70 Oh really? 70

HARRY
Where are you from?

MARIE
South Orange.

HARRY
Haddenfield.

MARIE
I've never been to Haddenfield.

HARRY
It's nice.

MARIE
I'm sure it's great.

They all look at each other.

Then they look at their menus.

HARRY
So what are we going to order? *
Everything is good, they say.

SALLY
I'm going to start with the grilled radicchio.

HARRY
Jess, Sally is a great orderer. It's not just that she always picks the best thing on the menu. She orders it in such a way that it comes out in a way the chef had no idea how good it could be.

Sally shoots Harry a look.

JESS
I think restaurants have become too important.

MARIE
I agree. "Restaurants are to people in the Eighties what theatre was to people in the Sixties." I read that in a magazine.

JESS
I wrote it.

(CONTINUED)

70 MARIE 70

Get out of here.

Jess nods.

MARIE
(continuing)
I never quoted anything from a magazine in my life. That's amazing. Don't you think that's amazing? And you wrote it.

Everyone nods.

An awkward pause.

JESS
I also wrote, "Pesto is the quiche of the Eighties."

MARIE
Stop it. Really? I read it in the TWA in-flight magazine.

JESS
I know--the Ambassador.

MARIE
The issue with the picture of the two people at a table in a restaurant like this.

JESS
Very precious. Very pristine.

MARIE
Like a hospital.

JESS
Nobody's ever quoted me back to me before.

Harry and Sally look on as Marie and Jess start to chatter.

CUT TO:

70a EXT. RESTAURANT - NIGHT

As Harry, Sally, Jess and Marie come out of the restaurant.

HARRY
That was a great meal. I'm stuffed. I couldn't eat another thing. You want to walk a little?

All three respond with, "Sure, sure."

71 EXT. WEST BROADWAY - NIGHT

They start to walk up the avenue. All four of them in a row, ad libbing about the meal and what a nice night it is. They walk past a shoe store, and Marie suddenly yanks Sally over, ostensibly to look at the shoes.

The two men keep walking.

MARIE

Sally--

SALLY

Do you like him?

(CONTINUED)

CONTINUED: Revised 8/3/88

71 71

MARIE
Harry? Yeah, he's nice. But... how do you feel about Jess?

SALLY
He seems okay. I couldn't really get a sense of --

MARIE
(interrupting)
-- You think you'd go out with him?

SALLY
I don't know. I mean --

MARIE
-- because I feel very comfortable with him.

SALLY
You want to go out with Jess.

MARIE
Would it be okay with you?

SALLY
Sure. Sure. I'm just worried about Harry. He's very sensitive, he's going through a rough period, so don't, like, reject him, right now, you know?

MARIE
Oh no, I wouldn't. I totally understand.

CUT TO:

72 EXT. WEST BROADWAY - NIGHT 72 *

HARRY AND JESS

apparently in the midst of an identical conversation. They're stopped in front of a running equipment store.

JESS
If you don't think you're going to call Marie, do you mind if I call her?

(CONTINUED)

CONTINUED: Rev: 8-23-88

72 72

HARRY
Well, no. No.
(beat)
But for tonight you shouldn't... Sally's very vulnerable. I mean, you can call Marie, it's fine, in a week, you know, after a decent interval, but don't make any moves tonight.

JESS
Fine. No problem. No problem. I wasn't thinking about tonight.

The women join them.

JESS
(continuing)
Well.
(beat)
I don't feel like walking any more, I think I'll get a cab.

MARIE
I'll go with you.

JESS
Great.
(he leaps into the street as he spots a cab)
Taxi!

The cab SCREECHES to a halt and Jess and Marie get into it and it pulls away, leaving Sally and Harry on the curb.

They look at each other.

SALLY
Haagen Dazs? *

HARRY
Frusen Gladje. *

TOGETHER
Steve's *

FADE OUT

Revised 8/23/88

FADE IN:

73 DOCUMENTARY FOOTAGE 73

COUPLE A AGAIN

WOMAN A
But he didn't pay any attention to me that day. He was hanging around a fancy-schmantzy girl named Rebecca Draper, and I didn't like him --

(CONTINUED)

CONTINUED: Revised 8/23/88

73 73

MAN A
And I didn't like her, and that's the truth.

WOMAN A
Six months later, though, we met again. At a Spanish Civil War rally.

MAN A
And the rest is history.

FADE OUT.

FADE IN:

74 INT. THE SHARPER IMAGE - DAY 74 *

One of those places with gifts for people who have everything. Harry and Sally browsing through. There's a remote-controlled blimp, a giant Swiss Army knife, etc.

SALLY
We're never going to find anything here. We should have gone to the plant store --

She picks up a pith helmet with a battery-operated fan in it, puts it down in disgust.

HARRY
Here. The perfect thing. Everyone needs one of these.

He turns on one of those machines that allows you to sing the lead to the backup vocal and instrumental on a song. Harry puts in one of the cassettes there. Immediately the INSTRUMENTAL for The Surrey With the Fringe on Top comes on.

Harry starts singing giddily.

HARRY
Chicks and ducks and geese better scurry, when I take you out in the surrey, when I take you out in the surrey, with the fringe on top. Watch that fringe and sees how it flutters. *

He's really carried away, goes on singing.

(CONTINUED)

CONTINUED: Revised 8/22/88

74 And now Sally joins in singing too, as the absurd and dizzy instrumental continues. 74

HARRY AND SALLY
When I drive them high steppin' strutters.
Nosey pokes'll peek thru their shutters and
their eyes will pop!

They sing along, and they both get more and more idiotic. Suddenly Harry turns pale and stops singing.

Sally continues on for a moment and then notices something's wrong.

SALLY
The wheel's are yeller, the upholstery's brown, the dash board's gen-u-ine leather...

The backup music continues as she stops, too.

SALLY
What's the matter? It's my voice, isn't it. You hate my voice. I have a terrible voice, I know. Joe hated it. Every time I would sing something, he would say, please don't sing.

HARRY
It's Helen.

SALLY
What?

HARRY
It's Helen. She's right there. Coming right at me. *

The backup vocal continues, as we see coming toward Harry a dark-haired, very chic woman. HELEN, accompanied by a tall, attractive man, IRA.

HELEN
How are you, Harry?

HARRY
Fine, fine. (he swallows)

HELEN
This is Ira Stone. Harry Burns.

HARRY
Ira.

They shake hands. It's very awkward. Harry suddenly remembers Sally.

HARRY
Sally Albright, this is Sally Albright. Helen Hillson and Ira.

(CONTINUED)

74 74

SALLY
Hi.

HELEN
Nice to meet you.

A terrible moment. Harry about to faint.

HELEN
Well, see you.

HARRY
Yeah. Bye, Ira.

A smile, and they move on. HOLD on Harry, about to faint.

SALLY
You okay?

HARRY
I'm perfect.

Harry looks like one of those cartoon characters who's been struck on the head with a mallet.

HARRY
She looked weird, she looked very weird, didn't you think she looked weird?

SALLY
I've never seen her before.

HARRY
Trust me, she looked weird. Her legs looked heavier, too. Didn't you think? She's retaining water.

SALLY
Harry.

HARRY
What? The woman saved everything.

SCENE 75 OMIT *

76 EXT. PLANT SHOP - DAY 76

Sally is paying for a plant. Harry is just staring blankly into a ficus. Sally approaches.

SALLY
You sure you're okay?

76 HARRY 76

I'm fine. It had to happen at some point. In a city of eight million people you're bound to run into your former wife. So it happened. Boom. And now I'm fine.

77 EXT. STREET OUTSIDE JESS & MARIE'S HOUSE - DAY 76 *

Sally and Harry coming down the street carrying a plant.

HARRY

I mean it was like a catharsis. I looked death in the face and shook its hand. And now I feel great. I really feel okay.

78 INT. JESS AND MARIE'S APARTMENT - DAY 78

A nice West Side floor-through with a beautiful fireplace and a great deal of furniture -- about twice as much furniture as is necessary as a matter of fact.

Marie and Jess in sneakers, jeans, baggy shirts, are clearly in the middle of some sort of dispute as Harry sets down the plant. Sally oohs and aahs about the apartment, the paint job, etc. Harry is still distracted. There are a few unpacked boxes -- some books, a couple of ashtrays, a glass, etc.

JESS

It works for me. It says home to me. It works.

MARIE

(to Jess)

Okay, okay, we'll let Harry and Sally be the judge.

(to Sally and Harry)

What do you think of it?

Marie points to a large wagon wheel that's been made into a coffee table with a round plate of glass over it.

Harry looks at Jess, who's glaring at him.

HARRY

It's nice.

JESS

Case closed.

CONTINUED:

78 Jess smiles, victorious. 78

MARIE
Of course he thinks it's nice. He's a guy. Sally?

Sally crinkles up her nose.

MARIE
(to Jess)
See?

JESS
What is so awful about it?

MARIE
It's so awful that there is no way to begin to explain what is so awful about it.

JESS
I don't object to any of your things --

MARIE
Look, if we had an extra room, you could put it in there with all your things including your bar stools and I would never have to see it -

JESS
(stricken)
You don't like my bar stools.

Marie looks at him. Of course she doesn't like his bar stools.

Jess turns to Harry for help.

Harry, we now see, has sat down in a lone chair by the window and he's staring out like a forlorn figure in a Magritte painting.

JESS
Harry?
(beat)
Someone has to be on my side.

No response from Harry.

MARIE
I'm on your side. I'm just trying to help you have good taste.

(CONTINUED)

78 CONTINUED:

JESS
I have good taste.

MARIE
Everyone in the world thinks they have a sense of humor and good taste but they don't all --

Harry stands up, looks around the room.

HARRY
You start out like this --
(he waves his hand at the room)
We started out like this, Helen and I. We had blank walls. We hung things. We looked at swatches. And do you know what happens? Six years later you wind up singing "Surrey With The Fringe On Top" in front of Ira.

SALLY
Harry, I know you're upset, but do we have to talk about this right now?

HARRY
What's wrong with right now? It's a perfect time to talk about this. I just want them to see.
(he's becoming more and more upset)
I just want them to see the realities of what this leads to. Everything's fine, everybody's in love, everybody's happy -- and before you know it, you're screaming at each other about who owns the stereo.
(he picks up a cracked ashtray)
Some day you'll be fighting over this dish.

(MORE)

(CONTINUED)

CONTINUED: Revised 8/23/88

78 78

HARRY (CONT'D)
(shouting now)
I mean it. I mean it. Put your name in your books. Now, while you're unpacking them, before they get all mixed up together and you can't remember whose is whose. Because someday, believe it or not, you're going to be fighting over who's going to get this coffee table, this stupid wagon wheel coffee table.

JESS
I thought you liked it.

HARRY
(still shouting)
I was being nice.

Harry slams out the door.

Sally looks at Jess and Marie.

SALLY
He just bumped into Helen.

Sally goes out the door, leaving Jess and Marie.

MARIE
I want you to know that I will never want * that wagon wheel coffee table. *

79 EXT. JESS AND MARIE'S APARTMENT - DAY 79

Harry pacing in front of the stoop. Sally comes down the steps.

HARRY
I know, I know. I shouldn't have done that.

SALLY
Harry, you have to find a way of not expressing every feeling you have every moment you have them.

HARRY
Oh, really?

(CONTINUED)

CONTINUED: Rev. 8/19/88

79

SALLY
Yes. There are times and places for things.

HARRY
Well, when you're giving your next lecture series in social graces, let me know. I'll sign up.

SALLY
You don't have to get angry about it.

HARRY
I think I'm entitled to a little anger when I'm being told how to live my life by Miss Hospital Corners.

SALLY
You're about to cross the line Harry.

HARRY
So what? Is that the end of the world? Crossing the line? You know what your problem is? You stand too far behind the line. I don't even think you can see the line from where you're standing.

SALLY
What is that supposed to mean?

HARRY
I mean nothing bothers you. You never get upset about anything.

SALLY
Don't be ridiculous.

HARRY
What? You never get upset about Joe. I never see it back up on you. How is that possible? Don't you experience any feelings of loss?

SALLY
I've experienced my loss. I've had my mourning period. I'm done with it.

(CONTINUED)

CONTINUED: Revised 8/26/88

79 79

HARRY
What mourning period? One hour in Bloomingdale's. You bought a pocketbook and heartbreak flew right out the window.

SALLY
I don't have to take this from you.

Sally storms back into the building. Harry follows.

HARRY
If you're so over Joe, why haven't you been seeing anyone?

SALLY
I see people.

Sally storms back out into the street. Harry follows her down the street.

HARRY
See people? Have you slept with one person since you broke up with Joe? *

SALLY
What the hell does that have to do with anything? That will prove I'm over Joe? Because I fuck somebody? Harry, you're gonna have to move back to New Jersey because you've slept with everybody in New York, and I don't see that turning Helen into a faint memory for you. Besides, I'll make love to someone when it's making love, not the way you do it, like you're out for revenge or something.

HARRY
Are you finished now?

SALLY
Yes.

HARRY
Then can I ask you something?

SALLY
Yes.

HARRY
Do snapping turtles really snap? Is there an audible snap? Do they...

(CONTINUED)

79 CONTINUED: 79

SALLY

Harry.

HARRY

Sorry.

He walks over and gives her a hug. He then silently points back to Jess and Maries' indicating "should we go back inside." Sally nods. They walk back up the steps and into the house. Jess passes them, coming down the stairs carrying out the wagon wheel coffee table.

JESS

Don't say one word.

FADE OUT.

80 INT. JESS AND MARIE'S APARTMENT - NIGHT 80

It's all furnished now, very comfortable, not lavish. A courderoy couch, lots of books and records, a couple of quilts hanging over the backs of chairs. No wagon wheel coffee table. A game of Win, Lose or Draw is in progress. Sally's team consists of Harry, Alice and Jess. EMILY, Harry's date, is snuggled up against him. Alice's husband, GARY, Marie and JULIAN, Sally's date, are part of the other team.

(CONTINUED)

80 CONTINUED: 80

Sally is feverishly drawing what is supposed to be a baby. *

JESS
It's a monkey. It's a monkey. Monkey see, monkey do.

Sally shakes "no" and keeps drawing.

JESS
An ape? Going ape.

ALICE
It's a baby.

Sally nods yes and writes the word "BABY" on the paper. She continues to draw what looks like a big mouth.

JESS
Planet of the Apes.

HARRY
Planet of the Apes? She already said it's a baby. How about planet of the dopes.

JESS
Well, it doesn't look like a baby.

JULIAN
Thirty seconds.

Sally now has drawn what looks like arrows on lines coming out of the mouth.

80 CONTINUED: 80

HARRY AND ALICE
(overlap)
Big mouth, baby mouth, big baby mouth, Martha Raye as a baby. Baby teeth, baby spittle, spit on a baby, baby burp. burp the baby.

JESS
Baby ape.

HARRY
Will you forget ape. It's not an ape.

JESS
Baby fish, baby fish mouth.

Harry shoots Jess a look.

JULIAN
Ten seconds.

ALICE
Crying baby, feed the baby, baby food.

HARRY
The baby's crying because it's wet and needs to be changed, it's an unhappy baby, it's a...

JULIAN
That's it. Time's up.

SALLY
Baby talk.

JESS
Baby talk? What's that? That's not a saying.

HARRY
Oh, like baby fish mouth, that's a saying.

GARY
Final score. Our team, one ten; you guys, sixty.

(CONTINUED)

80 CONTINUED: 80

JULIAN
That was a lot of fun.
(to Sally)
I thought you did great, hon.

MARIE
Anybody for coffee?

Ad lib "yes's".

SALLY
I'll help you.

Sally and Marie head towards the kitchen.

JESS
It never looked like a baby to me.

EMILY
Where's the bathroom?

MARIE
Down the hall, to the right.

Emily gives Harry a kiss as she heads away. Sally notices this. As Julian, Alice and Gary recap the game,

HARRY
Jess, you were going to show me the cover art for your new book.

JESS
Yeah. It's in the den.

As they go off.

81 INT. KITCHEN 81

Sally and Marie go about getting the coffee ready.

SALLY
Emily's a little young for Harry, don't you think?

CUT TO:

82 INT. DEN 82

HARRY
Does Julian seem a little stuffy to you?

CUT TO:

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83 INT. KITCHEN 83

MARIE
She's young, but look at what she's done.

SALLY
What has she done? She makes desserts.

CUT TO:

84 INT. DEN 84

JESS
He's a good guy. You should talk to him, get to know him.

HARRY
He's too tall to talk to.

CUT TO:

85 INT. KITCHEN 85

MARIE
It's not just desserts. She makes 3,500 chocolate mousse pies a week.

SALLY
Emily is Aunt Emily?

CUT TO:

86 INT. DEN 86

JESS
He took us to a Met game last week, it was great. *

HARRY
You all went to a Met game? *

JESS
Yeah, it was a last minute thing.

HARRY
But Sally hates baseball.

CUT TO:

87 INT. KITCHEN

SALLY
Harry doesn't even like sweets.

MARIE
Julian's great.

SALLY
I know. He's a grownup. I've never been with a grownup.

CUT TO:

87a INT. DEN

JESS
Emily is terrific. *

HARRY
Yeah. Of course, when I asked her where she was when Kennedy was shot, she said, "Ted Kennedy was shot?"

Revised 8/19/88 *

SCENE 88 OMIT

89 INT. HARRY'S BEDROOM - NIGHT 89

Harry in bed reading, trying not to look at the last page, but finally he can't help himself. As he flips to the last page,

The phone RINGS.

He reaches for the phone and answers it.

HARRY
Hello.

SALLY'S VOICE
(through filter)
Are you alone?

HARRY
Yeah. I was just finishing a book.

INTERCUT THE FOLLOWING

SALLY
89a Could you come over? 89a *

HARRY
89b What's the matter? 89b

SALLY
89c He's getting married. 89c

HARRY
89d Julian? 89d

SALLY
89e No. Joe. 89e

90 INT. HALLWAY OUTSIDE SALLY'S APARTMENT - NIGHT 90

Harry comes out of the elevator in a hurry, rings Sally's bell.

Sally opens the door. She's wearing sweat pants and a sweat shirt. She looks terrible. A big red nose.

She starts to cry.

SALLY
Come on in. *

Harry puts his arms around her.

SALLY
(through tears)
I'm sorry to call you so late --

(CONTINUED)

90 CONTINUED:

HARRY
It's okay.

She goes on sobbing. Harry holding her.

Sally pulls back and gives a huge wheeze.

SALLY
I need a Kleenex.

Sally starts into the apartment.

SALLY
He just called me up. Just wanted to see how you were. Fine, how are you? Fine...

91 INT. SALLY'S BEDROOM - NIGHT 91

Sally enters the room, goes for the Kleenex, blows her nose, then sits on the bed. Harry sits next to her.

SALLY
His secretary's on vacation, everything's backed up, he's got a big case in Newark, blah blah blah, I'm sitting on the phone thinking, I am over him, I am really over him, I can't believe I was ever remotely interested in any of this, and then he said, I have some news..

Sally starts to cry again.

SALLY
(continuing)
She works in his office. She's a paralegal. Her name is Kimberly. *
He just met her. She's supposed to * be his transitional person, she's not supposed to be the one.
(beat)
All this time I've been saying he didn't want to get married.
(beat)
The truth is he didn't want to get married to me. He didn't love me.

91 CONTINUED:

HARRY
If you could have him back right now, would you take him back?

SALLY
No. But why didn't he want to marry me? What's the matter with me? *

HARRY
Nothing.

SALLY
I'm difficult.

HARRY
You're challenging.

SALLY
I'm too structured. I'm completely closed off.

HARRY
Yeah, but in a good way.

SALLY
No, no. I drove him away.

Crying even harder now.

SALLY
And I'm going to be forty.

HARRY
When?

SALLY
Some day.

HARRY
In eight years.

SALLY
But it's there, it's just sitting there like a big dead end. It's not the same for men. Charlie Chaplin had babies when he was 73.

HARRY
Yeah, but he was too old to pick them up.

(MORE)

(CONTINUED)

CONTINUED: Revised 8/26/88

91 91

HARRY (CONT'D)
(she smiles a little)
C'mere, c'mere, c'mere.
(he gives her a hug)
It's going to be all right. You'll be okay. That's all right. It wasn't one of my favorites anyway. *

Harry holds her. He gives her a kiss, starts to break the hug.

HARRY (CONT'D)
I'll make you some tea.

SALLY
Harry, could you hold me a little longer?

HARRY
Sure.

Harry holds her. After a beat, Sally looks up at him, almost searching for something, finally she kisses him. A hungry, needy kiss. Harry is caught slightly off guard, but returns the kiss. As they begin to passionately make love...

DISSOLVE TO:

92 INT. SALLY'S BEDROOM - LATER 92

They've made love. Both of them lying in bed, Sally is in Harry's arms. Sally has a smile on her face. Harry stares straight ahead.

SALLY
You comfortable?

Harry nods.

HARRY
Hmmm-m.

After a pause.

SALLY
Do you want something to drink or something?

HARRY
No, no, that's okay.

SALLY
(getting up)
Well, I'm going to get up for some water, so it's no trouble.

(CONTINUED)

CONTINUED: Revised 8/23/88

92 HARRY 92
Okay. Water. *

93 INT. KITCHEN - NIGHT 93

Sally at the sink, running some water into two glasses with ice.

HOLD on her face, a little smile breaks through.

94 INT. BEDROOM - NIGHT 94

Harry lying in Sally's bed, still staring straight ahead. In the room is a stuffed animal of some sort, maybe Sally's old teddy bear, a pink quilt.

HOLD on his face, petrified.

95 INT. HALLWAY - NIGHT 95

As Sally comes back from the kitchen with ice water and into:

96 INT. BEDROOM - NIGHT 96

Harry is sitting up in bed, with the light on, looking through a box of index cards.

Sally gets into bed next to him.

HARRY
(looking up from the box)
You know, you can know someone a long time, but until you go to bed with them you don't really know they have all their videotapes alphabetized and on index cards.

Sally hands him the water.

HARRY
(continuing)
Thanks.

A silence while Harry desultorily goes through the box.

Unbelievably awkward.

(CONTINUED)

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96 CONTINUED: 96

Every SOUND is louder than it actually is. The riffle of the index cards. Sally taking a gulp of water. Harry rearranging his pillow.

SALLY
Do you want to watch something?

HARRY
No, no. Not unless you do.

SALLY
No, that's okay.

A pause.

SALLY
(continuing)
So, do you want to go to sleep?

HARRY
Sure.

They turn out the lights. HOLD on them lying there.

SALLY
Are you comfortable?

HARRY
Sure.

SALLY
(apologetically)
It's a very hard mattress.

HARRY
I like hard mattresses.

SALLY
Do you want to turn off the light?

HARRY
Sure.

Harry flips off the light.

SALLY
Goodnight, Harry.

HARRY
Goodnight, Sally.

Harry closes his eyes.

(CONTINUED)

96 CONTINUED: 96

Sally's are open. HOLD on her. She closes them. *

Harry's open. *

And HOLD on them lying there. *

DISSOLVE TO:

97 INT. BEDROOM - THE MIDDLE OF THE NIGHT 97

Sally fast asleep. Harry wide awake, staring at the digital clock which says 4:06 a.m.

DISSOLVE TO:

98 INT. BEDROOM - ALMOST DAWN 98

Sally in bed asleep. The clock now says 5:59 a.m. It CLICKS to 6 a.m.

Sally wakes up. Sees the other half of the bed, empty. Where's Harry? She turns over and sees him, getting dressed.

SALLY
Where are you going?

HARRY
I gotta go.

*

*

Sally stares at him.

98 CONTINUED:

HARRY
(continuing)
I have to go home and change from yesterday's clothes into today's clothes and then I have to go to work and so do you and after work I would like to take you out to dinner if you're free. Are you free?

SALLY
Yes.

HARRY
Fine. I'll call you later.

SALLY
Fine.

Harry walks out. *

HOLD on her in bed as the door slams.

Next to her is the phone.

99 INT. JESS AND MARIE'S BEDROOM - MORNING 99

A bed with two phones on either side. Jess and Marie asleep in bed.

The phone on Marie's side of the bed starts to RING.

Marie and Jess both wake up. Look at the clock. They can't believe how early it is.

It RINGS again.

JESS
(accusingly)
Yours.

Marie picks up the phone, pulls the phone onto the bed.

MARIE *
Hello.

SALLY
(through filter)
I'm sorry to call so early --

MARIE
Are you all right?

(CONTINUED)

99 CONTINUED:

SALLY
I did something terrible.

JESS
No one I know would call at this hour.

MARIE
What did you do?

The phone RINGS on Jess' side of the bed.

JESS
(continuing; answering his phone)
No one I know would call at this hour.

SALLY
It's so awful.

HARRY
Jess, I think the depth of our friendship...

SALLY
It's so awful.

HARRY
...implies a call-at-any-hour policy.

99/ SPLIT SCREEN now, so that we can see Marie and 99/
100/ Jess in their bed on their phones, talking to 100/
101 Sally in her apartment at the far right, and Harry 101
on a pay phone in the street at the far left.

SALLY
Harry came over last night...

JESS
What's the matter, Harry?

HARRY
I went over to Sally's last night...

SALLY
...because I was upset that Joe was getting married...

HARRY
...and one thing led to another...

SALLY
...and he was comforting me and before I knew it we were kissing...and then...
(she shakes her head in horror, remembering)

99/ CONTINUED: 99/
100/ 100/
101 101

HARRY
...to make a long story short

SALLY
We did it.

HARRY
We did it.

JESS
(whispering to Marie)
They did it.

MARIE
(whispering to Jess)
They did it.

MARIE
(back to Sally)
That's great, Sally.

JESS
(back to Harry)
We've been praying for it.

MARIE
You should have done it in the first place.

JESS
For months we've been saying, if only they would do it. *

MARIE
You belong together.

JESS
It would be like killing two birds with one stone.

MARIE
It's like two wrongs make a right.

Sally and Harry both moan. *

JESS
That's great.

JESS
How was it?

MARIE
How was it?

HARRY
The during part was good...

SALLY
I thought it was good...

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99/ CONTINUED: 99/
100/ 100/101
101

HARRY
...but after, I started feeling suffocated.

SALLY
...but then I guess it wasn't.

JESS
Jesus, I'm sorry.

MARIE
The worst.

HARRY
I just wanted to get out of there.

SALLY
It was like he just disappeared.

HARRY
I feel terrible.

SALLY
I'm so embarrassed.

JESS
I don't blame you. *

MARIE
That's horrible.

HARRY
I think I'm coming down with something.

SALLY
I'm catching a cold. *

JESS
Look, it would have been great
if it worked, but it didn't.

MARIE
You should never go to bed with anyone...

HARRY
Tell me about it.

MARIE
...when you've just found out your boyfriend
is getting married.

*

(CONTINUED)

99/ CONTINUED: 99/
100/ 100
101 101

HARRY
Who's that talking?

JESS
Who?

SALLY
Is that Jess on the phone?

JESS
It's Jane Fonda on the VCR. *

MARIE
It's Bryant Gumbel.

JESS
Do you want to come over for breakfast?

MARIE
Do you want to come over for breakfast?

Marie and Jess look at each other, horrified.

HARRY
I'm really not up to it.

SALLY
I feel too awful.

JESS
Good.

MARIE
Good.

MARIE
I mean, it's so early.

JESS
Call me later if you want. *

MARIE
I'll call you later, okay?

Everyone hangs up.

Sally and Harry vanish from the sides of the screen.

102 HOLD on Marie and Jess. 102

Marie looks at Jess.

(CONTINUED)

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106 INT. HARRY'S BATHROOM - DAY 106

Harry still showering.

HARRY (V.O.)
I hope she says it before I do.

107 INT. RESTAURANT - NIGHT 107

as the waiter brings Harry and Sally drinks. Both of them take a gulp.

SALLY
It was a mistake.

HARRY
I'm so relieved you think so, too.

Both of them take swigs of their water.

HARRY
(continuing)
I'm not saying last night wasn't great. *

SALLY
It was.

HARRY
Yes, it was.

SALLY
We never should have done it.

HARRY
I couldn't agree more.

Sally nods.

A pause.

SALLY
I'm so relieved.

(CONTINUED)

CONTINUED:

107 HARRY 107

Me, too.

Harry nodding.

Sally nodding.

Well that's that.

The waiter brings their salads.

They start to eat.

They eat.

Silence.

We hear the FORKS against the plates.

More silence.

HARRY
(continuing)
It's so nice when you can sit with someone and not have to talk. It just shows how really comfortable you are. *

HOLD on the scene as they go on eating in silence.

HOLD.

HOLD.

FADE OUT.

FADE IN:

108 DOCUMENTARY FOOTAGE 108

Another OLDER COUPLE on a loveseat.

WOMAN
What happened was I went to the movies. A matinee of "It Happened One Night." And just as the scene where Claudette Colbert hikes up her skirt to get a ride, the projector broke. If that projector did not break right then, I would never have been on the 3:13
(MORE)

(CONTINUED)

CONTINUED: Revised 8/3/88

108 WOMAN (CONT'D) 108

trolley heading home, which I was, and who should sit next to me but my friend Louise. She says to me, let's go get an ice cream soda at Walgreen's. We always went to Walgreen's. So we get there, we sit down at the counter and I say, let me have a black and white, that's a chocolate soda with vanilla ice cream, and you know what the guy says to me? We're out of vanilla ice cream. How can you be out of vanilla ice cream? So Louise says, order something else, but my heart is set on a black and white. So we go over to Armstrong-Shroeder, where you should know I never went in my whole life before or since. So there we are, drinking my black and white, when who should walk in but my brother's friend Stanley, who's just bought a new car. A Deusenberg, he tells me, come to the street and see it. So there I am, looking at the car, when who should come up but this handsome man --

(indicating the Older Man beside her)

-- who says, "That's a beauty, what kind is it?" A Deusenberg, I tell him.

(beat)

So if it wasn't for a broken projector, I would be sitting here talking to you alone.

MAN

I was just walking down the street.

109 EXT. CENTRAL PARK - BETHESDA FOUNTAIN - DAY 109 *

Harry and Jess fast-walking along.

HARRY

It's just like, most of the time you go to bed with someone and then she tells you all her stories and then you tell her all your stories, but with Sally and me we'd already heard each other's stories so once we went to bed we didn't know what we were supposed to do, you know?

(CONTINUED)

CONTINUED: Revised 8/26/88

109 109

JESS
Sure, Harry.

HARRY
I don't know, you get to a certain point in a relationship where maybe it's just too late to have sex, you know. *

CUT TO:

110 INT. DEPARTMENT STORE DRESSING ROOM - DAY 110

We can see Marie in her underclothes, Sally in a chair.

SALLY
Is Harry bringing Emily to the wedding?

MARIE
They broke up.

SALLY
Is he seeing anyone?

MARIE
He was seeing this anthropologist.

SALLY
What did she look like?

MARIE
Thin. Pretty. Big tits. Your basic nightmare. So what do you think?

Marie is trying on a very traditional white wedding dress with a train and a veil.

SALLY
Oh, Marie.

MARIE
Tell me the truth.

SALLY
It's just beautiful.

MARIE
You don't think it's silly, I mean, white --

(CONTINUED)

110 CONTINUED: 110

SALLY
It's beautiful. It's so beautiful.

Sally's eyes start to well with tears.

SALLY
(continuing; wiping her eyes)
It's just so beautiful.

FADE IN:

111 INT. PUCK BLDG. - THE WEDDING - AFTERNOON 111 *

The wedding. A winter wedding with pine boughs and holly.

Marie in her wedding dress with a gorgeous bouquet of flowers, coming through the door of a small banquet room with her father and Sally, who's the maid of honor.

A chamber MUSIC quartet is playing something by Mozart as they all come down the aisle to a judge who's standing at the head of the aisle next to Jess and Harry, his best man.

Harry looks at Sally as she comes down the aisle.

Sally looks at him for a moment, looks away.

112 INT. PUCK BLDG. - WEDDING RECEPTION, ENTRANCE AND KITCHEN - AFTERNOON 112 *

A BAND is playing.

Sally is talking to an older couple, who excuse themselves, and as they do we see Harry approach her.

HARRY
Hi.

SALLY
Hello.

HARRY
Nice ceremony.

SALLY
Beautiful.

Sally is clearly uncomfortable. She's going to behave like someone who simply is not going to get involved or even pretend interest in the conversation.

CONTINUED:

112 112

HARRY
Boy, the holidays are rough. Every year I just try to get from the day before Thanksgiving to the day after New Year's.

Sally nods.

SALLY
A lot of suicides.

Harry nods. Sally nods.

A WAITER comes up with a tray of hors d'oeuvres.

WAITER
Would you like a pea pod with shrimp?

SALLY
(with all the warmth she hasn't been showing Harry)
Thank you.

She takes one.

HARRY
How've you been?

SALLY
Fine.

A pause.

HARRY
How's everything with Julian?

Sally looks at him.

SALLY
Harry --

HARRY
What?

SALLY
(cutting him off)
I don't want to talk about this.

HARRY
Okay.
(beat)
Is it because of what happened?

(CONTINUED)

CONTINUED: Revised 8/19/88
112 112

SALLY
I don't want to talk about it.

HARRY
Why can't we get past this? I mean, are we gonna carry this thing around forever.

SALLY
Forever? It just happened.

HARRY
It happened three weeks ago.

Sally looks at him disbelievingly.

HARRY
(continuing)
You know how a year to a person is like seven years to a dog.

SALLY
Yes.

Harry throws up his hands as if it's self-explanatory.

SALLY
(continuing)
Is one of us supposed to be a dog in this scenario?

HARRY
Yeah.

SALLY
Who is the dog? *

HARRY
You are.

SALLY
I am? I'm the dog?

HARRY
Yes.

SALLY
I'm the dog?

People are starting to notice the intensity of the conversation.

Sally is really furious now. She starts toward a large screen that's a few feet from the end of the room, thinking they can get some privacy if she gets behind it.

(CONTINUED)

112 112

SALLY
I don't see that, Harry. If anyone's a dog, you are the dog. To you this is something that just happened and you think you can say great, it happened, now let's get on with it, we'll go back to the way it was, like what happened didn't mean anything --

They reach the screen, but there's no getting behind it -- there are folded chairs and the bass player's bass case and the drummer's drum suitcases, etc. Sally reverses and starts toward a door out of the room. Harry follows.

HARRY
I'm not saying it didn't mean anything, I'm just saying why does it have to mean <u>everything</u>?

SALLY
Because it does, and you should know that better than anyone because the minute it happens you walk right out the door. *

HARRY
I didn't walk out, I...

SALLY
No, sprinted is more like it.

HARRY
But we both agreed it was a mistake --

SALLY
The worst mistake I ever made --

They go through the door Sally was heading for and now * they're in the kitchen. Waiters are banging by with trays, dumping glasses into the sink, opening champagne etc. Harry and Sally shouting now over the DIN.

HARRY
It's always the same, it's always the same. The minute you make love with someone the expectations start.

112 CONTINUED:

SALLY
First of all, I'm not "someone." *
Second of all, I don't expect
anything from you, okay? *

HARRY
Bullshit. You expect me to know
how to behave with you now --

SALLY
You don't have to behave any way
with me now, okay? --

HARRY
Fine, fine, but let's get one thing
straight. I didn't go over there *
that night to make love to you.
That's not why I went there.
But what was I supposed to do? You looked *
at me with those big weepy eyes. "Don't
go home tonight, Harry, hold me a
little longer, Harry."

SALLY
What are you saying? You took pity
on me? Fuck you.

Sally slaps Harry across the face. Then bursts out of the kitchen with a stunned Harry right behind her.

113 INT. PUCK BLDG. - WEDDING RECEPTION - DAY 113

The entire wedding party is assembled around the band-stand.

The band is PLAYING some kind of musical riff that signals that attention must be paid. Sally comes to a stop. Harry is just behind her. There's a crowd of guests assembled in a knot with Jess and Marie, their arms around each other, standing there with their champagne glasses. Jess is in front of the microphone.

(CONTINUED)

Revised 8/26/88

113 CONTINUED: 113

JESS
I want to propose a toast to Harry and Sally.

The entire crowd turns toward the two of them.

JESS
If Marie or I had found either of them remotely attractive, we would not be here today.

Everyone laughs and raises their glasses to Harry and Sally.

Marie takes her wedding bouquet and lobs it into the air straight at Sally.

For a moment we think that Sally isn't going to make a move for it, she's just going to let it land on the floor.

But at the last moment she reaches out and catches it.

HOLD on her.

MUSIC HERE.

114 CHRISTMAS IN NEW YORK 114
Everywhere you look, twinkly lights and happy children and people carrying home big presents and Santa Clauses RINGING bells on the street corners.

115 EXT. 96TH STREET - XMAS TREE STAND - DAY 115

Sally, in jeans and a plaid jacket, has just bought her Christmas tree, and the salesman has finished putting plastic netting around it. Sally starts to carry the tree. It's very heavy, the top of it is dragging slightly behind her and she's leaving a little trail of pine needles behind her as she starts home, but she's going to carry this damn tree home alone if it kills her.

As we watch her carry the tree home, we hear a BEEP on Sally's machine.

HARRY'S VOICE (OVER)
Hi, it's me. It's the holiday season, this doesn't happen to be my holiday, but I thought I might remind you that this is a season of forgiveness and charity, so if you felt like calling me back, it would make me a very happy person.

(MORE)

CUT TO:

116 SALLY'S APARTMENT - DAY 116

Sally listens to her machine as she puts away groceries.

HARRY'S VOICE
(continuing)
Hello, if you're there, please pick up the phone. I really want to talk to you. *

117 INT. HARRY'S APARTMENT - DAY 117

Harry is pacing around his living room, phone in hand.

HARRY (CONT'D)
(beat; beat)
I'll take this as a sign you're not home. Or else you are home with that cretin you've been dating. And if he's there with you now, please understand when I say cretin, I mean it in the best possible sense of the word. *

118 INT. SALLY'S APARTMENT - DAY 118

Sally, not picking up.

HARRY'S VOICE (CONT'D)
You there? No. Okay. Well, call me back. *

BEEP. Hold on a still upset Sally.

CUT TO:

119 EXT. STREET - HOT DOG STAND - DAY 119

Harry and Jess are stopped at a hot dog stand.

HARRY
Obviously she doesn't want to talk to me. What, do I have to be hit over the head? If she wants to call me, she'll call me. I'm through making a schmuck out of myself.

CUT TO:

120 OMIT Revised 8/22/88

121 INT. HARRY'S APARTMENT - DAY 121

Harry singing on the phone. The back-up music machine is going.

HARRY
If you're feeling sad and lonely
there's a service I can render,
tell the one who loves you only
I can be so warm and tender,

122 INT. SALLY'S APARTMENT - DAY 122

Sally enters carrying shopping bags.

HARRY (O.S.)
(CONT'D)
Call me, don't be afraid you can
call me.

123 INT. HARRY'S APARTMENT - DAY 123

HARRY
(singing into the
phone)
Maybe it's late, but just call me,
call me and I'll be around.

124 INT. SALLY'S APARTMENT - DAY 124

HARRY (O.S.)
Give me a call.

BEEP.

Sally just stares.

Finally she picks up the phone. *

SALLY
Hi Harry. *

And cut back and forth:

HARRY
Hey, hi. I didn't think you were *
going to...Hi...what are you doing?

SALLY
I was just on my way out. *

HARRY
Where are you going? *

CUT TO:

PAGE 111 DELETED

Revised 8/22/88

PAGE 112 DELETED

124 CONTINUED: 124

SALLY
What do you want, Harry?

HARRY
Nothing. I just called to say
I'm sorry. *

SALLY *
Okay. *

She waits for him to seize the moment. Which he doesn't. *

SALLY (CONT'D) *
I gotta go. *

HARRY
Hey, wait a second. What are you *
doing for New Years? Are you going *
to the Tylers' party? 'Cause I don't have *
a date and if you don't have a date,
we always said if neither of us had a
date on New Year's...

SALLY
Harry, I can't do this any more. I
am not your consolation prize. Goodbye. *

She hangs up.

SCENE 125 OMIT

SCENE 126 OMIT

Revised 8/23/88

127 EXT. TIME SQUARE - NIGHT 127

A tight shot of DICK CLARK. We pull back to reveal.

128 INT. HARRY'S APARTMENT - NIGHT 128

Harry is lying in bed eating pistachio nuts, watching Dick Clark on television.

HARRY (V.O.)
What's so bad about this? You have Dick Clark, that's tradition, you have Malomars, the greatest cookie of all time, and you're about to give the Knicks their first championship since 1973. *

Harry aims a wadded piece of paper, a whiffleball, at a basketball hoop over the door to his bedroom.

He misses.

He looks back at the television set.

His mind drifts and we PUSH IN ON HIS FACE

And now we see:

New Year's Eve. A year earlier.

Harry and Sally are dancing. Harry dips Sally. Sally is laughing. And we hear her voice.

SALLY (V.O.)
Do you think the fact that we're friends is keeping us from finding someone?

HARRY (V.O.)
Yes. So I think we should stop being friends, go home right now, and make love.

SALLY (V.O.)
You don't mean that. You know you don't mean that.

SCENE 129 OMIT

130 INT. HARRY'S BEDROOM - NIGHT 130

Harry, thinking about what just went through his mind.

HARRY
Air. Air would be good right now. *

131 INT. NEW YEAR'S EVE PARTY - NIGHT 131

A great big New Year's Eve party, just like the one we were at a year earlier. The mirrored ball is twirling. Twinkle lights on everyone's face.

Sally dancing with a tall man. He dips her. She's appalled. Upright again, she catches Marie's eye as the tall man swoops her about the floor. Marie is dancing with Jess. *

SALLY
I don't know why I let you drag me to this.

And she's dipped again. *

(CONTINUED)

132 EXT. DOWNTOWN STREET - NIGHT 132

Harry walking down the street past shop windows.

HARRY (V.O.) *
This is good, this is good. New Year's resolution #1, I gotta do this more often. * Window shopping. All the fun and none of * the expense. *

He passes a COUPLE. The WOMAN is laughing.

PUSH IN ON HARRY'S FACE. We see:

Harry and Sally in the Temple of Dendur. Pepper. Pepper. Pepper. Pepper. Sally is laughing. Over it we hear:

HARRY (V.O.)
I think you should wear skirts more. You look good in skirts.

SALLY (V.O.)
I do?

HARRY (V.O.)
Yeah.

SCENE 133 OMIT

134 EXT. DOWNTOWN STREET - NIGHT 134

Harry, more agitated by his thoughts. He walks into an ice cream store.

135 INT. NEW YEAR'S EVE PARTY - NIGHT 135

Sally is laughing merrily at a joke some man has just told her. Marie passes her by. Sally turns her face quickly toward Marie, her face quickly passing from happiness to anguish.

SALLY
(mouthing the words)
I'm going home.

MARIE
You'll never get a taxi.

Sally turns back to the man who told the joke, the smile replastered onto her face.

CUT TO:

136 EXT. WASHINGTON SQUARE - NIGHT

Harry is walking along the same place he was dropped off by Sally eleven years ago. He has an ice cream cone.

HARRY (V.O.)
This was a good move. It's ten degrees out and the wind chill factor in my mouth is a million below, and I'm eating ice cream. A wise choice.

He dumps the ice cream in a trash can. He stops and looks up at the arch.

And we see the scene in Washington Square eleven years ago. Harry and Sally are saying goodbye. They shake hands awkwardly.

SALLY (V.O.)
Well, I guess we're not going to be friends then. Too bad. You were the only person I knew in New York.
(beat)
Have a nice life.

SCENE 137 OMIT

PAGE 117A OMIT

138 EXT. WASHINGTON SQUARE - NIGHT 138

Harry back in reality. Thinking about what just happened in his mind. He feels the cold and turns his collar up, then starts walking slowly away from the arch. We stay with Harry as his pace start to quicken and finally ends with him running down the street.

139 INT. NEW YEAR'S EVE PARTY - NIGHT 139

It's almost midnight. Balloons, confetti, the mirrored ball spinning slowly around.

The excitement in the room builds as we approach midnight.

We see Sally with a group of friends, including Jess and Marie.

SALLY
(going for her coat)
I'm going.

MARIE
It's almost midnight.

SALLY
I can't stand the thought of not kissing somebody.

JESS
Big deal. I'll kiss you. *

SALLY
Thanks Jess. But I have to go.

139a EXT. STREET - NIGHT 139a

Harry is still running, looking for a cab. He can't find one. He keeps running.

139b INT. PARTY - NIGHT 139b

Sally at the closet, putting on her coat.

139c EXT. STREET - NIGHT 139c
Harry running down the street.

139d INT. PARTY - NIGHT 139d
Sally is kissing Jess and Marie goodbye.

MARIE
Wait two minutes.

139d CONTINUED: 139d

SALLY
I'll call you tomorrow.

She turns to go.

She stops dead in her tracks.

It's Harry.

Slowly he comes towards her, and stops in front of her.

HARRY
I've been doing a lot of thinking.
And the thing is, I love you. *

SALLY
What? *

HARRY
I love you. *

SALLY
How do you expect me to respond to
this?

HARRY
How about you love me, too? *

SALLY
How about, I'm leaving. *

Sally turns and walks off, parting the crowd.

Harry follows her like a terrier.

HARRY
Doesn't what I said mean anything
to you?

During the following, we hear the countdown to the New Year, after which everyone breaks into "Happy New Year", confetti flies, everyone is kissing and breaking into Auld Lang Syne.

SALLY
What is it supposed to mean? I'm *
sorry, Harry. I know it's New Year's Eve
and I know you're feeling lonely, but
you can't just show up here and tell me
you love me and expect that to make it all
right. I mean, what am I supposed to say?
Great, Harry, you love me, that settles every-
thing, now we can waltz off into the sunset
together? It doesn't work this way.

(CONTINUED)

139d. CONTINUED:

HARRY
Well, how does it work?

SALLY
I don't know, but not this way.

Beat.

HARRY
How about this way. I love how you get cold when it's 62 degrees out. I love the way your mouth turns down just a little bit, right there. I love how it takes you an hour and a half to order a sandwich. I even loved when you used my sweater for a kleénex. I love that after spending the day with * you I can still smell your perfume on my clothes. I love how you're the last person I want to talk to before I go to sleep at night. It took me eleven years to figure this out. And I came here tonight because when you realize you want to spend the rest of your life with someone, you want the rest of your life to start as soon as possible.

(CONTINUED)

139d CONTINUED: 139d*

SALLY
(furious)
See, that's just like you, Harry. You say things like that, and you make it impossible for me to hate you --
(almost in tears)
And I hate you. I hate you, Harry, I hate you.

She starts to cry.

Harry puts his arms around her.

They kiss.

A long kiss.

The twinkle ball goes around, twinkling.

They go on kissing.

Auld Lang Syne continues in the background.

HARRY
My whole life I have never known what this song means.

SALLY
I know exactly what you mean.

HARRY
I mean, should old acquaintance be forgot. Does that mean we <u>should</u> forget old acquaintances, or does it mean if we do happen to forget them, we should remember them, which is not possible because we forgot them --

SALLY
Maybe you're just supposed to remember you forgot them, or something -- anyway, it's about old friends.

They start to kiss again.

And as the camera PULLS UP away from them.

HARRY (V.O.)
The first time we met we hated each other.

(CONTINUED)

CONTINUED:

139d

SALLY (V.O.) 139d *
You didn't hate me, I hated you.
-(beat)
The second time we met he didn't even remember me.

HARRY (V.O.)
I did too, I remembered you.
(a long beat)
The third time we met we became friends.

SALLY (V.O.)
We were friends for a long time.

HARRY (V.O.)
And then we weren't.

SALLY (V.O.)
And then we fell in love.

140 A COUPLE ON A LOVESEAT 140

Harry and Sally together. Looking AT the CAMERA.

HARRY
Two months later we got married.

SALLY
It was a beautiful wedding.

HARRY
Yeah. We had this incredible coconut cake --

SALLY
With a very rich chocolate sauce <u>on the side</u> --

HARRY
Yeah, you know, because everybody doesn't like sauce right on top of their cake --

And as they continue on, we --

FADE OUT.

THE END